

THE MUSICAL COURIER

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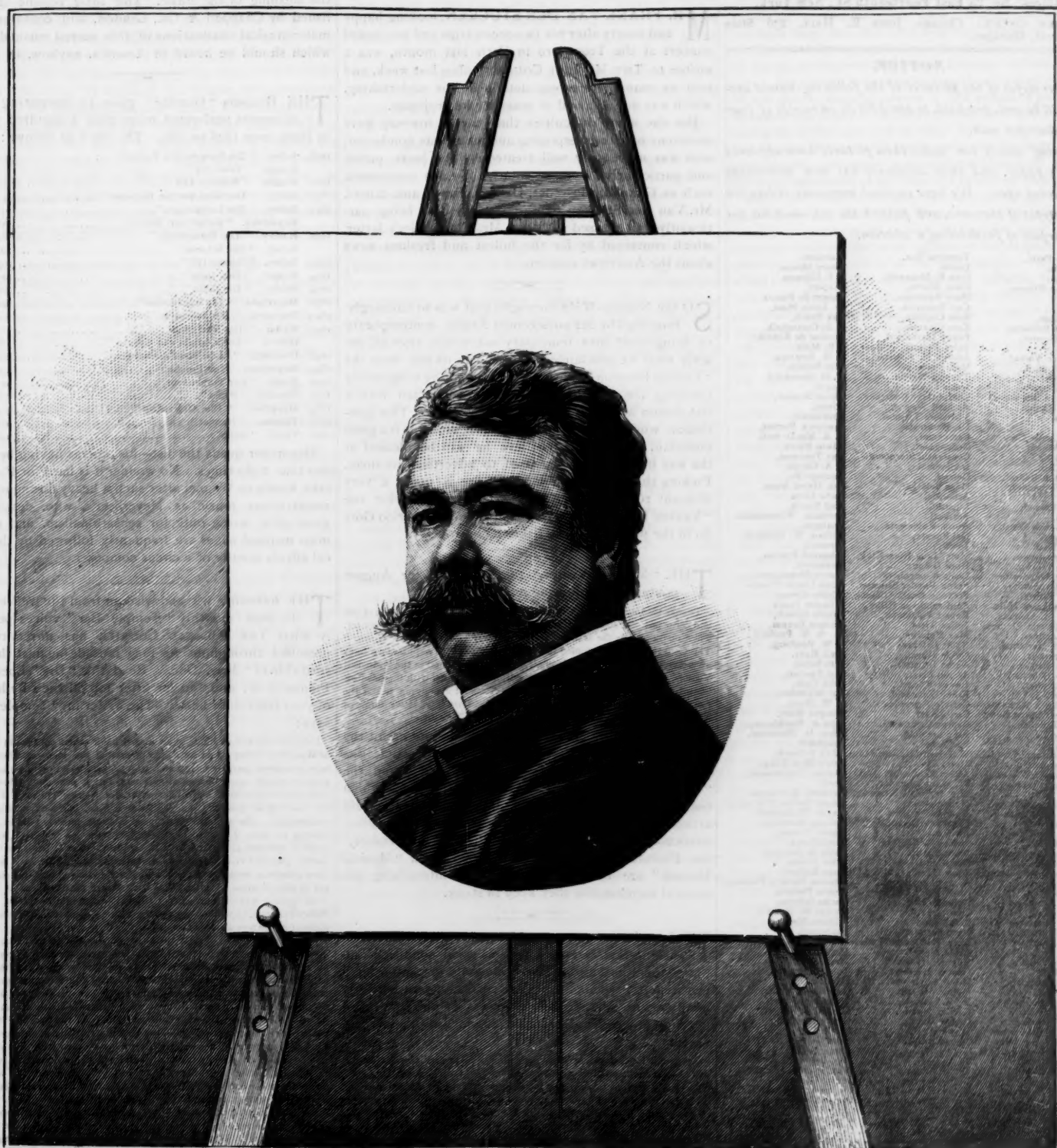
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSICAL TRADES

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EMIL FISCHER.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Alfredo Harris.	Neally Stevens.	Anton Bruckner.
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Hans Richter.	Johann Strauss.	
Margaret Reid.		
Albert R. Parsons.		

THE Berlin "Börsen Courier" is responsible for the statement that the projected jubilee now being contemplated to commemorate the anniversary of Rubinstein's fifty years before the public should have been given last year, for it was in 1838, in Moscow, and not in St. Petersburg in 1839, that Rubinstein made his first triumph as a pianist.

IN a queerly written New York letter to a Chicago monthly, "The Song Fiend," appears the startling statement that Mr. William Steinway and Mr. Joseffy have had a big row, but have made it up, &c., all of which must be genuine news to Mr. Steinway and Mr. Joseffy. A very large American puff for the Grand Conservatory of this city leads us to believe we could make a guess about the authorship of the letter. The letter further states that some of the pupils of said conservatory will soon appear at the "classical earnings at Boigston Beech," whatever that may mean, but as Mr. Seidl's name is mentioned we may make a wild, hazardous conjecture and suppose the New York "Fiend" correspondent (not "Fiendish") means the Brighton Beach concerts. *Nous verrons.*

MR. FRANK VAN DER STUCKEN, looking happy and hearty after his two ocean trips and successful concert at the Trocadero in Paris last month, was a visitor to THE MUSICAL COURIER office last week, and told us many interesting details of his undertaking, which was not all a bed of roses for its projector.

But the many difficulties that barred his way were overcome by our enterprising and ambitious conductor, who was universally well treated by the press, public and particularly by representative French composers, such as Gounod, Massenet, Delibes, Reyer and others. Mr. Van der Stucken expressed himself as being particularly well pleased with our Mr. Floersheim's letter, which contained by far the fullest and freshest news about the American concert.

SO the Nikisch-Weld imbroglia that was so cunningly fomented by our unesteemed Jumbo contemporary to bring itself into temporary notice was, after all, exactly what we proclaimed it to be. In its last issue the "Yankee Bassoon" shows its cloven hoof by vehemently extolling the merits of a gentleman connected with it last season in the capacity of a music critic. This gentleman, whose modesty is well known, probably is a good musician, but we cannot believe he will be pleased at the way his name is being used to advertise this sheet. Picking the chestnuts out of the fire is never a very pleasant rôle to play. And that is exactly what the "Yankee Bassoon" is trying to make Mr. Americo Gori do in the present foolish Nikisch controversy.

THE "Musical Visitor," of Cincinnati, for August contains the following nugget of news:

Thanks to THE MUSICAL COURIER (New York) for reprinting one of our late editorials. It does not give us credit for it, but that does not matter. The COURIER heads the article "Sound Sense from the Buffalo 'News.'" The COURIER doubtless copied the article from the "News," but we have a very vivid recollection of writing it, and it will be found in the "Musical Visitor" for April of this year, in the editorial columns, with the heading "Ministers and Music." We thank the "News" for copying it and the COURIER for denoting it "Sound Sense." That is what we think of it, and is what the "Visitor" is full of right along, of course.

The reason THE MUSICAL COURIER did not credit the "Musical Visitor" with the "Sound Sense" article was simply because THE MUSICAL COURIER found the "Sound Sense" article in the Buffalo "News," which omitted to state from where it had copied the said article. We read dailies in preference to monthlies, particularly monthlies which, like the "Musical Visitor," the Philadelphia "Edude" and the Boston "Musical Record," are devoted principally to advertising the musical merchandise they keep in stock.

IN view of the numerous and contradictory rumors regarding Mrs. Gerster's present vocal condition and professional intentions the following extract from a private letter from an American correspondent perfectly familiar with Mrs. Gerster's powers of old, who heard her sing at a concert in Kissingen, on July 17, is worth notice:

As to her looks I cannot see much alteration in Mrs. Gerster; she is just as attractive and pleasing in manner on the stage as ever, though she was visibly nervous this evening until the middle of her second number. That she should have thus taken to the usual summer concertizing at these mere watering places is a significant thing. Her numbers were Verdi's "Ah, fors'è lui," another significant choice; and (much to my surprise at her courage, if all I had heard were true) some of Benedict's "Variations" that she used to sing so splendidly long ago; besides some three songs. Her lower notes are either sadly weak or else rough and produced with effort. The middle register is fairly full, but impure and rough, and every atom of sweetness, except when the voice is used decidedly at less than its full volume (such as it is), is gone. Several middle tones were

downright false. As to the upper middle register very little of it is still there in any sufficient volume, and only when it is held in reserve is it accurate. The extreme upper notes are often wonderfully like that old penetrating and sweet quality. In emitting a high note, piano, and swelling it to forte, Gerster is still pleasantly herself. But one cannot depend on her here, and the moment power is wanted only painful effort with little effect is the result. Her execution in the uppermost register is still fluent; she is able to do certain pretty tricks and familiar niceties she used to succeed in so characteristically. But all embellishments are conventional. The simplest cadenza has evidently been a matter of labor, and none of the freedom of her Mapleson days exists. I do not believe she could sing an opera through two nights—possibly not one—without ruin to anything left her. In her songs she articulated and phrased so delightfully (and they suited her voice well) and was in such better courage that she was almost quite herself, as Americans like to recall her. But it is all like the imperfect materializing of a vanished song spirit.

WE have received through the courtesy of the translator, Mr. William Ashton Ellis, the English version of "A Key to Parsifal," from the German of Hans Von Wolzogen, and which, like all work of this most thorough and painstaking of writers, is full of valuable points for the earnest student of Wagner. Mr. Ellis in his preface warns readers who hear the opera for the first time against destroying the effect of the music by attempting to follow the motives too closely. The analysis now given will enable them afterward to thoroughly grasp the meaning of the music. This little volume is published by Chappell & Co., London, and contains thematic musical illustrations of this sacred music drama, which should be heard in America, anyhow, in 1892.

THE Brussels "Gazette" gives an interesting table of operas performed more than a hundred times in Paris from 1828 to 1880. The list is as follows:

1828.	Auber. "Die Stumme von Portici".....	305 times.
	Rossini. "Graf Ory".....	434 "
1829.	Rossini. "Wilhelm Tell".....	743 "
1830.	Auber. "Der Gott und die Bayadere".....	743 "
1831.	Auber. "Der Liebestrank".....	742 "
	Meyerbeer. "Robert der Teufel".....	718 "
1832.	Halévy. "Die Berserkung".....	704 "
	Auber. "Der Schwur".....	700 "
1833.	Auber. "Gustav III.".....	669 "
1834.	Mozart. "Don Juan".....	213 "
1835.	Halévy. "Die Jüdin".....	305 "
1836.	Meyerbeer. "Die Hugenotten".....	821 "
1840.	Donizetti. "Die Favoritin".....	621 "
1841.	Weber. "Der Freischütz".....	310 "
	Halévy. "Die Königin von Cypern".....	118 "
1846.	Donizetti. "Lucie von Lammermoor".....	266 "
1849.	Meyerbeer. "Der Prophet".....	442 "
1857.	Verdi. "Der Troubadour".....	293 "
1859.	Gounod. "Faust".....	507 "
1865.	Meyerbeer. "Die Afrikanerin".....	399 "
1867.	Thomas. "Hamlet".....	277 "
1880.	Verdi. "Aida".....	130 "

Meyerbeer heads the list—his operas having been no less than 2,380 times. No wonder it is hard for Paris to take kindly to Wagner after such a heavy dosing of such meretricious music as Meyerbeer's, who, despite his great gifts, wrote only for sensationalism, and whose most inspired pages are frequently followed by theatrical effects worthy of a circus composer.

THE following wit and wisdom from the well-known English monthly "Temple Bar" voices perfectly what THE MUSICAL COURIER has unremittingly preached throughout its long crusade against the absurd title of "Mus. Doc." Read this "Drs." Eberhard, Palmer et al., and forever after lop off the silly handle of your front door name. The writer in "Temple Bar" says:

I may be allowed to allude to an absurd habit which consists in the title of Mus. Doc. being taken for a guarantee that the man on whom it has been conferred must, besides a learned musician, be a great composer. A great composer must be a great musician, but it does not follow that a great musician must be a great composer, for a great musician is he who has learned all you can learn thorough bass, harmony, counterpoint, composition. He will be pronounced a great musician if he offends against no rule, if, for instance, he can write an orchestral score and make no mistake, giving no instrument either notes or passages which it cannot play and violating no rule of harmony; but, just as a man can learn grammar, syntax, style and, without offending against any rule, may not be able to write an interesting book unless he has ideas of his own or an original way of representing things as distinguished from the ordinary claptrap, so will no man write a great composition without new ideas of his own or a style of his own.

Being a musician is, in fact, a negative quality, not to make unallowed mistakes, just as a well educated man will not offend against good manners; but being a great composer is an absolute merit. You must not only show what you don't do, but what you can do; you must create, you must give something that nobody before you has given; and though a doctor's diploma may prove that you have written a faultless manuscript, no title on earth can give you genius and make you a composer. A Welsh paper once distinctly stated that Dr. P. stands higher than Beethoven, since the latter was no doctor of music, and the former was. I was led to this digression on account of the difficulty Händel encountered with his "Te Deum," which could not be given in any church where the works of doctors of music only were admitted. There were five or six then; what has become of their names and their work, and where are they by the side of the name of the immortal "Sassone," who was a genius and no doctor? It is, as Dumas once said to a young gentleman who was invited to a Russian soirée, and was dazzled with the stars and ribands of the gentlemen present: "Vous êtes l'homme le plus distingué de la soirée," said Dumas to him, "vous êtes le seul qui ne soit pas décoré." And Frenchmen, who are so often ridiculed for this eager craving after the riband instituted by Napoleon I., attach not less value to that distinction than Englishmen do to the title of Mus. Doc.

A NEW STUDY IN CHOPIN.

IV.

FOR a lively, vivid and supremely interesting picture of Paris in 1831, read Niecks' Chapter XIV. of this volume.

He shows us a city fairly bubbling over with ideas; everything was to be renovated according to the Romantic school, from the god idea to the shape of one's coat. Poets, painters, politicians, sculptors, musicians were all caught in this mad whirlpool of many tinted ideas, and the names of Chateaubraïnd, De Staël, Victor Hugo, Saint-Simon, Laménais, Delacroix, Saint-Beuve, Gautier, Alfred de Vigny, Victor Cousin, Emile Deschamps, Alfred de Musset, Balzac, Dumas, Lamartine, Nodier, Béranger, Prosper Mérimée, Eugène Scribe, Guizot, Thiers, De la Roche, Ary Scheffer, Berlioz and Liszt show how deeprooted and widespread the movement was and how so many apparent irreconcilable natures and professions could band their interests and work for the common cause.

That Chopin should go with the new school was a foregone conclusion, but to his eminently aristocratic nature violent revolutions of any sort stunned him. He had witnessed several street demonstrations in Paris (it was the reign of Louis Philippe), and he speaks with horror of the impressions produced by this unruly Parisian mob. So in art he disliked the bizarre and flamboyant spirit of the Romantic movement, and while in his second period he almost entirely departs from the traditional treatment of the piano he never flagrantly violates the fundamental rules of his art. So he never allied himself entirely with any of the many extravagant follies of the day, and one can always discover in his writings a purity and above all a serenity that was far removed from the overheated and bombastic strivings of both Berlioz and Liszt.

The men who ruled all in the Parisian musical world at that time were Cherubini, Le Sueur, Paër, Boieldieu, Auber, Reicha, Rossini and Meyerbeer, and Chopin wrote some very entertaining letters to his friends, freely expressing himself about those very respectable worthies. He went everywhere and heard all the singers and instrumentalists of the day, and made the acquaintance of Liszt, Hiller, Osborne, Mendelssohn, Franchomme, Baillet and many other celebrities. With Franchomme in particular, who was a celebrated violoncellist, did he form what was to become a lifelong friendship.

Mendelssohn never valued Chopin at his right estimate, always alluding to him as "Chopinnetto," and doubtless believing in his heart that the Pole was simply a talented but eccentric pianist; but Mendelssohn has gone over to the Philistines in art, and a Chopin etude is more precious to us to-day than all of his amiable musical platitudes.

The same also may be said of the once famous Frederick Kalkbrenner, a pianist of great technic and a composer of mediocre ability. We all know the story of Chopin's visit to him, how the great man received the modest Chopin, and condescendingly allowed him to play his E minor concerto to him, and how his eyes opened wider when he heard the playing and the composition, neither of which he could quite classify, and no wonder.

Chopin writes of it at length to his friend Titus. He says Kalkbrenner told him he had the style of Cramer, but the touch of Field; but that he lacked something, and if he would study for three years the Kalkbrenner method he would acquire a "good method." Ye gods, a good method! Only fancy the original Chopin being ruthlessly ground into a tiresome pattern of a tiresome model!

But Chopin had too much good sense to acquiesce in such a proposition, but he nevertheless wrote to his old teacher, Elsner, who was naturally much astonished at such a thing and begged Chopin not to accept, and furthermore to devote his genius not alone to piano playing, but to composition, which Chopin promised him he would do.

Already at that time he expressed a desire to "create a new art era" and not become a copy of Kalkbrenner or anybody else, and Paris, with its many original minds, could never sway Chopin from the bold and new paths he had struck out. The groundwork had been laid before he went to Paris, and all that came later from his pen was but the development and flowering of his incomparable genius.

The cut and dried character of Kalkbrenner never could appeal to Chopin, who, nevertheless, admired certain traits in his playing; but Heine wittily said, quoting somebody else: "He (Kalkbrenner) looks like a *bonbon* that has been in the mud," which severe cut will also suffice for the frippery of his compositions.

But Niecks, who finds much to admire in Kalkbrenner,

devotes several pages to him and his playing, and thinks that perhaps, after all, it might have been to a "self taught" (?) man like Chopin of some benefit to have studied with Kalkbrenner. At all events Mendelssohn, Ferdinand Hiller and other friends of Chopin poohed the idea, and so it never came to pass) although Niecks claims the contrary, fortunately for Chopin. After many postponements Chopin at last succeeded in getting a hearing in Paris by giving a concert, February 26, 1832, at Pleyel's piano rooms, which was financially a failure.

But artistically Chopin took everybody by storm and the many criticisms that Niecks quotes from Fétis and other prominent critics make very pleasant reading.

Our author deplores the sad fact that by the burning of the house of Chopin's sister by the Russians, September 19, 1863, a mass of correspondence was lost which leaves us in utter darkness about many interesting events in the early Prussian career of the Polish tone poet.

About this time, however, we know that his pecuniary circumstances were bad and that he contemplated leaving Paris forever, and visiting America to make a fortune, which step would have been most inopportune, for, like Edgar Allan Poe, Chopin was not framed by nature to battle in the hard, practical atmosphere of the United States in the early thirties. They both were gifted poetical and highly sensitive natures, destined only to weave their beautiful dreams in peace and prosperity and let the busy workaday world go by with its mercenary greed and its love of power.

Both Poe and Chopin were sensitive plants, the slightest anti-pathetic touch causing them to shrivel up within themselves, and hence the many misconceptions of their characters and their vain efforts to bring themselves into harmony with their respective environments. So it was a lucky thing that Chopin did not come to America, which proved so fatal to the genius of Poe.

Niecks is disposed to be a little skeptical when he investigates the story of Prince Radziwill meeting Chopin on the day he was departing for America, and ascribes the incident to the Chopin "legend," which, beginning with Liszt, is steadily assuming new and fantastic proportions. Certain it was, however, that Chopin played at a soirée given by the Rothschilds, to which he had been invited by Prince Radziwill, and it is also certain he made a tremendous success, and certainly from that time his affairs took a more favorable turn. His polished manners, spirituelle appearance and his exquisite playing charmed all who heard him, and he received at once inquiries about lessons, and in a year's time he could "boast of a goodly number of pupils."

Niecks about this time is worth quoting: "The reader must have noticed with surprise the absence of any mention of the 'Ideal' from Chopin's letters to his friend Titus Woyciechowski, to whom the lovesick artist was wont to write so voluminously on this theme. How is this strange silence to be accounted for? Surely this passionate lover could not have forgotten her beneath whose feet he wished his ashes to be spread after his death? But perhaps at the end of 1831 he had already learnt what was going to happen during the following year. The sad fact has to be told. Inconstant Constantia Gladowska married a merchant of the name of Joseph Grabowski, at Warsaw, in 1832. (According to Court Wodinski she married a country gentleman and became blind). * * * I shall leave the reader to make his own reflections and draw his own moral."

Chopin was certainly unfortunate in all his relations with women, for we are now drawing near to the master passion of his life, one on which so much useless sympathy has been expended, and, if we are to believe Niecks, one that wrecked utterly his life on account of the selfishness of that strange anomaly in French literature, the genius with a man's head and a woman's heart, "La femme avec l'œil sombre," Georges Sand.

(To be continued.)

THE season is not at its height, to put it mildly (for which the overworked music critic can be devoutly thankful), but there is an abundance of music both at home and at the seaside. You can take your Offenbach in town or your Wagner at the seaside, *comme vous voulez*. The fall will soon be here and with it music, music, and again music.

—While Manager Rudolph Aronson was in Paris he was very much interested in the preparations for the revival of Offenbach's "La Fille du Tambour Major" at the Gaité Theatre. For some time he had been intending to give the opera at the Casino here. Its reported great success at the first performance in Paris last Thursday night induced him to begin arrangements for presenting it after the run of "The Brigands." No date has been fixed for giving the opera, as "The Brigands" is running to excellent business.

The Bayreuth Festival Performances of 1889.

BAYREUTH, July 25, 1889.

THE first three performances of this year's series of representations of Wagner's "Parsifal," "Tristan und Isolde" and "Die Meistersinger von Nürnberg" took place here on Sunday, Monday and Wednesday of this week with attendances such as Bayreuth had not yet seen heretofore. Every seat in the house, including the little gallery above the boxes reserved for Wagner's family, royalty, artists and invited guests at the end of the amphitheatre farthest removed from the stage, was occupied, which means—as nobody is allowed to stand up—that the house was absolutely sold out. On Sunday, the first performance of "Parsifal," from three to four hundred people had to be turned away, as no tickets could be had for love or money; and as the ticket speculator luckily has not yet made his entrance into unsophisticated Bayreuth, not even the frequent offers of considerable premiums could avail the disappointed ones, some of whom had come a long way, even as far as from America, to this little town in the centre of Germany, and had to go away discontented.

The same condition, to a somewhat lesser degree, however, prevailed during the first "Tristan" and "Meistersinger" performances, and as I learn that the advance sale for all the remaining performances of these Wagner masterworks are much larger than they have ever been before, in fact that the last week of this year's series, from August 11 to August 18, during which period the young Emperor of Germany will attend, has already been completely sold out, it may truthfully be said that the financial success of this summer's festival far surpasses that of any of its seven predecessors that were held during the period from 1876 to 1889. It now seems doubtless that Cosima Wagner's life aim to make the Bayreuth festival performances a permanent institution will be realized, and that the many adversaries of the same will forever be silenced.

But if the financial success just mentioned, the outward token of the firm hold which Wagner's muse has taken upon the musical portion of all nations, was greater than ever before, the same and even to an augmented degree must be conceded to the artistic side of the performances. Everybody whom I met and spoke to on Sunday night, including Herrmann Levi, the eminent Munich general music director who had conducted the performance, agreed with me that "Parsifal" had never yet been heard with such artistic perfection as it was given on the occasion of this season's first representation, and the enthusiasm that prevailed is simply indescribable. Last year Felix Mottl was the conductor of "Parsifal," as Levi was seriously ill, but Mottl, great as he is, had substituted his personal interpretation for the true traditional one which Levi holds, and which was transmitted to him by Wagner. This year the three greatest conductors of Germany work together at Bayreuth in undisturbed collegiality (if I may thus English an expressive German word), and their friendship and goodwill toward each other could not even be troubled by the attempts at intrigue on the part of over zealous friends and admirers of each. Their rivalry is of the most friendly kind and works for the benefit of the cause, as each one of the three tries to have the work intrusted to him performed as nearly perfect as possible, and each one conducts his own favorite work: Levi, "Parsifal"; Mottl, "Tristan und Isolde," and Richter, "Die Meistersinger."

Of the last two works I do not need to speak as such, as they are familiar to the New York opera going public, and analytically also to all readers of THE MUSICAL COURIER through frequent articles that have appeared on the same subject in these columns. As regards "Parsifal," however, the impression received by me from Wagner's swan song, or rather his own "Liebestod," has been an ever varying one, varying according to the mood in which I happened to be while listening. "Parsifal" more like any other work by Wagner or anybody else, is what the Germans call *Stimmungsmusik*, and as such, of course, depends in its effectiveness, or rather impressiveness, largely upon the personal *Stimmung* or mood of the listener. "Parsifal" is more mystic, more wonderful than the "Nibelungenring," or, as a late friend of mine expresses it, "its very essence floats in altitudes in which faith must be the master and reason the slave. Those who have the faith will ever be happy in hearing 'Parsifal'; the others will ever be harassed by the pains of doubt." A person, however, who is not by nature endowed with the ability or feeling for religious faith can never be as fully carried away by the symbols and mysteries of "Parsifal" as a devout Christian believer must be. The latter, however, it seems to me, should object to the gorgeousness with which the "Holy Communion" is put on the stage in "Parsifal" at Bayreuth, while in the Christian churches, even in the Roman Catholic ones which I have attended, the ceremony is performed with but comparatively little display. I do not see, however, why members of the clergy and other devout Christian minds should object to this scene on any other grounds, for I think that anybody who takes the stage sincerely and as the highest means of public art demonstration will just as little object to its representing something to him holy, as he would object to Murillo's painting of the "Holy Supper" or to Bach's setting of the St. Mathew passion.

I object, however, to "Parsifal's" assuming of the garb

and outward appearance of the usual representation of "Jesus Christ" when he appears on the stage in the third act and is treated like the scriptural Redeemer at the same moment that "Gurnemann" tells him of the death day—Good Friday—of Christ. Moreover, the scene immediately following, in which "Kundry," who has now assumed the character of "Mary Magdalen," washes and anoints "Parsifal's" feet and dries them with her own hair, just as her predecessor of the New Testament is reported to have done, seems to me, who am not a believer in the divine origin of Christ, like something almost unesthetic. The scene is very nearly painful to me, and I have an uncontrollable sense of the ludicrous that would here result if by chance or mishap "Kundry," among her many other accomplishments, might be possessed of the art of the chiropodist and by application or only suggestion would thus finish her task of that part of a man's toilet usually performed in the privacy of the bath room. All this will probably sound horrible to those with whom "faith is master," and it will certainly seem strange in one who is so openly acknowledged and thoroughly sincere a Wagnerite as is the writer of these lines; but as he is wont to speak the truth, and usually without much varnish, the reader will understand that these are the actual impressions received by him from one of the best representations, if not actually the very best one, that was ever given of "Parsifal."

The greatest contrast in the composition of "Parsifal" exists for me in the poetry and the music. The language of Wagner in "Parsifal" is again as free, flowing and highly poetic, graceful, because eased and freed of the restraint of the alliteration which hampers the "Nibelungenring" and similar to that which the young Wagner had at his command in his youthful "Lohengrin," the most poetic of all his dramatic conceptions. The music, however, cannot, for freshness, fluency and pregnancy of thematic material, begin to be compared with that of "Lohengrin." The more I hear "Parsifal" the more I come to the conviction that it is the musical creation of an old man, one who has protruded in the skill and mastery of his craft to the utmost limits of hitherto known technic of musical conception, but one whose gain in technic only serves to hide the barrenness—nay, almost senility—which is beginning to show in his thematic invention, or rather in the lack of the same. More charming, more entrancing, more subdued, and yet more enrapturing than ever, does Wagner use his orchestra in "Parsifal"; more astounding, more daring, more novel, and yet more beautiful are his harmonic changes and effects; more artful, entwining and contrasting than ever is his handling of the thematic material. But this material itself consists of scarcely more than a dozen prominent themes, and of these only the "Holy Communion" theme approaches in power and originality Wagner's inventions in "Lohengrin" and "Tannhäuser" or the pregnancy of his thematic ideas and conceptions displayed in "Tristan" and "Die Meistersinger," the two works which will ever remain his *chef d'œuvre*, as they are the climax and a perfect combination of his powers as a musical inventor, a musician in the abstract sense of the word, and a poet.

As regards the performance of "Parsifal," I said before that it reached perfection as nearly as any performance by human beings can ever attain to such an ideal stage. The orchestra, above all, was magnificent, and from its invisible "mystic abyss" sounded like the very music of the spheres. The chorus, which in all its variety Wagner in "Parsifal" again brings to its legitimate dramatic rights, and the absence of which is so painfully felt in the "Nibelungenring," was the second greatest factor in the success of the performance. Better chorus singing than either the flower girls' scene in the second act, with Miss Borchers, of Leipzig, as leading soprano, or that of the finale of the third act, has never before been heard either at Bayreuth or anywhere else. This sounds like a strong assertion, but it is true nevertheless.

Van Dyck was the hero of the occasion. His "Parsifal" last year was a grand creation, but this year he surpassed himself. He acted the difficult part with a naturalness, sincerity, truthfulness, and withal with such simplicity, that he won the hearts of all. His voice is full, healthy and sonorous, yet not over powerful, and he phrases like a true artist. His pronunciation of the German is clear, distinct, and especially remarkable if it is considered that he is a foreigner, in fact a Belgian by birth and education. Materna, too, as "Kundry," was almost a revelation. She seems to have gained new and unexpected powers. Her dramatic powers in this rôle have long been acknowledged by everybody, and they were recognized and appreciated by nobody more thoroughly than by Wagner himself; but her voice seemed in recent years a trifle *passé*, while now it burst forth with renewed vigor and almost youthful verve and timbre. Siehr, as "Gurnemann," has also improved both vocally and histrionically since last year, although he cannot compare with Scaria, the original and as yet unapproached interpreter of the part. Reichmann sang his old part of "Amfortas," this time without his usual fault of false intonation, and the change was a very pleasing one for the better. He always looks and acts well, and I trust he will prove a highly acceptable acquisition for next year's Metropolitan Opera House personnel. Fuchs, of Munich, was an excellent "Klingsor," and the smaller solo parts were all satisfactorily filled.

The principal praise, however, as I said before, is due to the great Munich court conductor, Hermann Levi, who had prepared the production of "Parsifal" with a carefulness and attention

to detail worthy of the place and occasion, and whose conception of the work embodies the only true and correct tradition, the one directly inspired by Richard Wagner himself.

If the principal characteristics of Levi's conducting of "Parsifal" are catholicity, carefulness and dignity, Felix Mottl's reading of "Tristan und Isolde" is distinguished by that impetuosity, dash and *brío* which are inseparable from the youthful enthusiasm he still harbors and which in turn benefit the performance of that most passionate and most soul stirring of all of Wagner's music dramas. Nothing more fiery and all absorbing can well be imagined than the finale of the first act of "Tristan" under Mottl, who carries everything before him with his enthusiasm; nothing more passionate and entrancing than his reading of the love duo of the second act, with such an orchestra as gather together at Bayreuth. Even the somewhat long spun out triple death of "Tristan" in the third act grows apparently shorter and decidedly more interesting through Mottl's clever reading of the score, and the charm of the "Liebestod" scene is absolutely indescribable.

Of course this would not be possible if the soloists were not on the level of the conductor, and it must be conceded that no greater "Isolde" ever strode the stage than Rosa Sucher. She is the ideal impersonation of the character in voice, play and appearance. Not a second of weakness in her singing, not a moment of relaxation in her mimicry. She is the true and genuine "Isolde" that Wagner has immortalized, and she is adorable to a degree that makes one comprehend the inveterate punster who distorted Schiller's celebrated line into—

Und der Mensch er vergöttere die Suher nicht.

Vogl as "Tristan" cannot compare with Niemann's impersonation of the same part from a dramatic point of view. He has, however, considerable more voice left and a more youthful appearance than the once ideal and almost only "Tristan." However, I prefer the *beaux restes* of the great Niemann to the somewhat affected display Vogl makes of his abilities. He sings carefully and guardedly, and always saves his voice for the final effect. Thus, in the first act he merely "indicated"; in the grand love scene in the second act he sang with full voice and power only in the beautiful duo, "O sink hernieder Nacht der Liebe," and in the dying scene of the third act he saved himself up to the dramatic moment of the arrival of "Isolde's" ship. Such as he gives it, however, his "Tristan," a more difficult tenor part than which has never yet been written, is a highly respectable and creditable performance, and one that gives us the right to congratulate ourselves on the fact that so eminent a singer and artist is engaged for the coming season of opera in German at the Metropolitan Opera House.

Next to the two principal vocalists praise is due to our old friend Mrs. Ghisela Staudigl for her discreet and musicianly impersonation of the over grateful part of "Brangäne," and to Mr. Fuchs for his artistic singing and acting of "Kurwenal." Between the "Tristan" performance of Monday and the "Meistersinger" performance of Wednesday intervened the old day, Tuesday, on which, as customary, Cosima Wagner received at Villa Wahnfried. This time the influx of friends, admirers and strangers was exceptionally large, and although the parlors are very spacious, with two hundred and fifty or more people they seemed uncomfortably crowded. Nevertheless, and in spite of the fact that the amiable hostess had to smile upon princes, counts and barons, and had to say kind things to artists, friends and casual visitors, she found time to thank THE MUSICAL COURIER for the continued stimulus it is giving to the cause of progress in art, modern music in general and Wagner's music in special in America, and for the impetus the journal gave in the matter of royalties to the Wagner heirs for the use of the master's works.

The musical diversion of the evening was furnished by Rosa Papier, the excellent contralto of the Vienna Court Opera, who was heard in some Schubert songs, the accompaniments to which Mr. Mottl furnished with some slight alterations and filling out of the originals; next by Gura, who sang a Löwe ballad and a *Lied* with the same sonorous voice and excellent style that distinguished his impersonation of the part of "King Marke" in "Tristan" (the latter I came near forgetting to mention), and lastly by Mr. Dingeldey, a pianist not quite unknown to New York.

The "Meistersinger" performance of yesterday was a truly remarkable one and one that did credit alike to Hans Richter, the great Viennese conductor, and to all participants. Barring a slight lapse of memory on the part of Gudehus while singing the Preislied for the last time on the festival grounds, and one (not generally noticed) committed by Betz as "Hans Sachs," when he is interrupting "Beckmesser's" serenade in the second act, the performance was nearly as flawless as I ever heard of so difficult a work. The aforementioned slips, however, may easily be explained and understood when it is remembered that the work is usually and on all other stages unmercifully cut, and that when the artist, as is the case here at Bayreuth, has to sing every note and word of the text he is apt to get a trifle mixed up when he comes to places usually omitted, just as a horse is wont to turn into the lane for home whenever he approaches it and you have to gently remind him if he is to take a wider or more roundabout course.

Gudehus, though not a very clever or particularly interesting actor, was yet one of the best "Walter Stolzing's" I have ever heard. He sings well and his voice, although none of the youngest, shows no signs of wear and tear or fatigue. He dresses the part well, and despite the want of an intellectual

face looks like a genuine Franconian knight. I could not help, however, mentally comparing him with Max Alvary, who, with his charming wife, sat immediately behind me during this performance and who, as far as appearance goes, is certainly one of the most ideal looking "Walter Stolzing's" that can well be imagined.

The "Evchen" of Miss Lilly Dressler was new to me, but I can only coincide with what the Bayreuth calendar for 1889 says of her, viz., that her poetical acting and her pliant voice have, despite her short experience (she belongs to the Munich Court Opera House personnel only since 1883), given her the name of being one of the best interpreters of the daughter of "Pogner."

Betz's impersonation of "Hans Sachs" I have seen and admired in Berlin before this. He has no longer quite the voice that our Fischer displays, nor does he invest the part with as much joviality and quiet good humor as distinguish the Metropolitan Opera House exponent of the part; on the other hand, however, he excels in the dignity and the philosophical side of the great shoemaker poet of Nürnberg, and his conception of the part is the direct transmission of Wagner's own, with whom he studied it.

The other principals were the same as last year: Friedrichs, of Bremen, as the inimitable "Beckmesser"; Hofmüller, of Berlin, a perfectly adorable "David," both vocally and histrionically, and the always satisfactory Mrs. Staudigl as "Magdalena." Praise is due also to the various "Meistersingers," of whom Wiegand as "Veit Pogner" and Wehrle as "Fritz Kothner" distinguished themselves. The chorus, again, as well as the orchestra, were simply admirable and beyond anything I ever heard in this direction except at Bayreuth, and for that reason more than for any other these three performances will ever remain fixed in my mind as a standard of operatic representations.

If I mentioned above, rather incidentally, the great number of the German nobility that attended the Wagner reception and this year's initial performances, and among whom the King of Saxony is the foremost representative, I must not be understood as putting special value upon the quality of the audience in this respect; on the contrary, I want to lay special stress on the considerably more noteworthy fact that very nearly one-third of the entire attendance consisted of Americans, and among them I noticed such well-known personages as representatives of the Steinway and Schirmer families, of New York; ex-Consul General Fred. Raine and wife, of Baltimore; Otto Sutro, of Baltimore, with his wife and two charming daughters (the latter, who have studied the piano for one year with Klindworth in Berlin, have come to the conclusion that it will be better for them to make a change, and they will this fall go to Heinrich Barth, professor at the Hochschule, Berlin, and a pianist of rank); Franz Korby and A. Harkness Flagler, of New York; E. I. Stevenson, of the New York "Independent"; young Edward H. Droop, of Washington, D. C.; Robert Thallon, the Beethoven of Brooklyn; Edward Schirmer, of Columbus, Ohio (a talented pupil of that excellent Leipzig teacher and critic Martin Krause and a young pianist of much promise who played the Liszt E flat concerto for me in a highly artistic manner), and a host of others too numerous to mention.

Of European celebrities and persons of note I met at Bayreuth Edward Lassen, of Weimar; Franz Rummel, Otto Lessmann, Georg Davidsohn and Sally Liebling, of Berlin; Rudolf Ibach Sohn and wife, of Barmen; Etelka Gerster, Frederic Lamont, Emanuel Chabrier, of Paris; Eusebius Mandyczewski, of Vienna; Hermann Wolff, of Berlin; Jul. Büthner, Jr., of Leipzig; C. A. Barry, of London; Ludwig Deppe, of Berlin; Franz Deffreger, of Munich; Oscar von Chelius, of Berlin; Heinrich Natter, of Vienna; Vincent d'Indy, of Paris, and a number of others.

Next year there will be no performances at Bayreuth, but the year after "Tannhäuser" will be brought out, and in 1892 the "Nibelungenring" will be revived.

OTTO FLOERSHEIM.

.... The London opera season at Covent Garden came to a termination with Gounod's "Roméo et Juliette," which was performed before a brilliant and crowded audience. The utmost enthusiasm was displayed throughout the evening, particularly toward the brothers De Reszké, to whom the audience seemed desirous of offering a farewell marked by almost affectionate warmth.

.... There will be two series of promenade concerts this fall in London, a yet untried scheme being projected at Her Majesty's in antagonism to the well established series at Covent Garden. In regard to Her Majesty's, it can only now be said that artists are being engaged, that it is intended to offer a prize of £50 for the best suite by a British composer, that a large sum of money is to be spent on the decorations, and that Signor Bevilacqua, assisted by several foreign directors of dance music, will conduct the orchestra. At Covent Garden, where the season opened August 10, arrangements are more forward. Mr. Arditi is conductor, and the orchestra, which is largely composed of English players, is even stronger than usual. The vocalists at present engaged are Valleria, Clara Samuelli, Rose Hersee, Joyce, Patey, Tremelli, Belle Cole, Sterling, and Nikita; Messrs. Sims Reeves, Valentine Smith, Iver McKay, Orlando Harley, Piercy, Barrington Foote, and Foli. Covent Garden was redecored for these concerts.

PERSONALS.

MANAGER BLAKELEY.—Manager Blakeley returned last week from Europe and, among other interesting things, states that Eduard Strauss, if he comes next season, will be under his management. Strauss will not come until October, 1890, and will make a tour of the United States, but the final negotiations are still pending until he can arrange for a three months' absence from Vienna.

BÜLOW COMING.—Von Bülow leaves early next March for this country to play and conduct. He has just signed a contract to that effect.

TOM KARL ABROAD.—Tom Karl has gone to Europe for his vacation.

ETHEL WAKEFIELD IN LONDON.—The London "Figaro" praises little eleven year old Ethel Wakefield's recent performance of the Mendelssohn D minor concerto at a Crystal Palace concert.

NOBLE STREET SINGERS.—Now that the aristocracy are taking to trade, they seem determined to let no industry escape. Even the street singer has titled rivals, for the other night the Marchioness of Bristol, the ladies Hervey, and a few of their friends, went through the streets and squares of Belgravia, London, singing and playing on guitars and mandolins. They tried to suit all tastes, and sang "O Bella Italia" and "Oh, Dem Golden Slippers!" with equal vigor. The proceeds of the night's work are to be given to the Hospital Sunday Fund.

ROMELDI.—Manager Foster, of the Boston Ideal Opera Company, cables from Paris to a friend in this city that he has secured the services of Miss Emma Romeldi to divide leading rôles with Pauline L'Allemand. Miss Romeldi was formerly with the Milan Opera Company, and has met with great success in Europe for the last three years.

PINKHAM.—Mr. John E. Pinkham, the manager of the Lotus Glee Club upon its recent trip to England, arrived in Boston last week. He returned with the members of the club upon the City of New York. They were very successful during their absence. Mr. Pinkham is now in Boston, making arrangements for the fall and winter season.

MRS. PEMBERTON-HINCKS.—Mrs. Pemberton-Hincks, who is singing at the Newport musicales, will go thence to Saratoga and Lenox.

A GRACEFUL ACT.—The Countess of Rosebery recently unveiled a fine Maltese cross, erected as a memorial above the hitherto neglected grave of Charles Dibdin, the English song writer.

AN ENGLISH COMPOSER.—Mr. Goring Thomas' opera "Nadeshda" will be brought out in course of the coming winter at Hamburg and Breslau. The idea of producing it at the Berlin Opera has been abandoned, although most likely "Nadeshda" will be given later on at Kroll's Theatre in that city.

BOTTESINI.—The late Bottesini is said to have left the scores of four unpublished and unperformed operas, their titles being "Azalee," "Cedar," "Graziella" and "Bohele;" also an interesting collection of autographs, including a series of letters from Verdi concerning the production of "Aida," at Cairo. It is also stated that an English musician has already offered a large sum for the double bass owned by the distinguished virtuoso.

A "STEIN" FOR MENDELSSOHN.—The commission to execute the monument to Felix Mendelssohn at Leipzig has been given to the sculptor Stein, a resident in that city.

SAINT-SAËNS ILL.—Saint-Saëns is in the South of France, quite ill.

MR. CHADWICK CHOSEN.—SPRINGFIELD, August 9, 1889.—George W. Chadwick, of Boston, director of the Orchestral Club, of that city, was chosen to-day conductor of the Hampden County Musical Association. He will accept the appointment and begin rehearsals early in October.

IS THIS TO BE A CIRCUS, EMMA?—Emma Abbott arrived from Europe last Sunday on the Champagne, and announces her firm intention of giving Wagner operas in this country. We must simply ejaculate, Whoa Emma!

SHE SAILS FOR EUROPE.—Dyas Flanagan, the talented young pianist, sails for Europe the 24th inst., to study in Berlin and Vienna for several years. We wish Miss Flanagan a hearty *bon voyage* and much success while abroad.

MISS CONSTANZA DONITA.—This gifted American songstress arrived in New York, per steamship Eider, last Friday, August 9. It will be remembered that Miss Donita has sung with great success as the leading prima donna at Cologne, and in May last was engaged to accompany the world renowned Cologne Männerchor (male chorus) as prima donna during their triumphal tour through Northern Italy, at the close of which the Queen of Italy personally presented to Donita a beautiful diamond necklace.

Miss Donita has accepted an engagement as leading prima donna at Amberg's new theatre in this city, where the lighter German operas will be given, to commence in October next. The celebrated artists, Streitman, tenor, and Seideman, basso, of Vienna, will also appear there.

We learn that she has also been engaged for the music festival of the Arion and leading Philadelphia, Baltimore and

Buffalo societies, October 7 and 8, at the Metropolitan Opera House, and also at the first season concert of the German Liederkreis, November 24, when, on the latter occasion, Beethoven's ninth symphony will be performed.

HE HAS ENJOYED HIS TRIP.—Mr. Carl Retter, the well-known conductor, of Pittsburgh, has been enjoying the music at Brighton Beach, where he has been visiting his friend Anton Seidl.

FOREIGN NOTES.

....Peter Benoit, of Antwerp, has completed a new oratorio entitled "De Rhyn."

....Nine Richter concerts are announced in London for next season, between May 12 and July 14, 1890.

....Mrs. Melba-Armstrong is about to return to the Continent to seek medical advice for a slight throat trouble.

....Eugen Pirani, a pianist, recently played at the Salle Pleyel, Paris, and created a very favorable impression.

....Bernhard Stavenhagen, the pianist, who is at present at Weimar, will give two concerts at Berlin during the coming season.

....At Kroll's Garden, Berlin, recently, as there was no contralto available to play "Siebel" in "Faust," the part was intrusted to a baritone.

....Mr. Howgrave, an English pianist, has recently earned success at the Leipzig Conservatorium by his performance of Beethoven's variations, op. 35.

....The "Otello" troupe left London on Monday on their return to Milan, where it is proposed to produce an Italian version of "Die Meistersinger" next winter.

...."Corpo di Musica Municipale di Milano," as the orchestra of La Scala, at Milan, Italy, is called, is giving concerts in Germany and is at present playing in Berlin.

....Two concerts of Scandinavian music were given at the Trocadéro, in Paris, recently, at which 120 Norwegian singers participated and in which compositions by Grieg and Svendsen were heard.

....The violinist Heermann is reported to have paid 21,000 marks for a collection of instruments which included a Stradivarius violin dated 1712, viola and an alto of Guarnerius and a cello of Guadagnini.

....The novelties announced for the opera season at Bremen, Germany, beginning September 1, are the "Barber of Bagdad," Cornelius; "Benvenuto Cellini," Berlioz, and "Nadeshda," Goring Thomas.

....The Hamburg music festival is announced to take place on September 9, 11 and 13. Dr. Hans von Bülow will direct and will also appear as pianist; he will play the Beethoven E flat concerto. The orchestra will number 150 and the chorus 400.

....The Paris Gaité has revived Offenbach's "La Fille du Tambour Major," with its magnificent military pageant, in which no less than 500 soldiers pass across the stage and thirty horses are used. At the Variétés the ever delightful "Fille de Madame Angot" has once more been put on the bills, with Jeanne Granier in the title rôle.

....Cardinal Lavigerie, whose efforts at the suppression of slavery are well known, offers a first prize of 1,000 francs and second prize of 500 francs for a cantata to be produced at Lucerne, the subject of which is to be the suppression of slavery in Africa. Why limit the cantata to one continent? Some people claim that there is slavery in New York!

....During the coming winter no less than six new operas will be brought out at the National Theatre of Prague. Besides Wallnöfer's "Eddystone" and Reznick's "Emerich Fortunat," Litoll's "Die Tempelherren," the Russian composer Solovieff's "Cordelia," Rubinstein's "Die Kinder der Haide" and Max Beer's "Otto Der Schütz" are promised.

....The music at the English royal wedding comprised a new "Nuptial March," written for the occasion by Mr. Jekyll; the march from "Tannhäuser;" the wedding music from "Lohengrin;" Mendelssohn's "Wedding March" and a new wedding anthem, "O Perfect Love!" expressly composed by Mr. Joseph Barnby. This last is a setting of lines written by Dorothy Blomfield.

....It is intended to make Ambroise Thomas' opera, "Hamlet," the French production of next season's Italian opera at Covent Garden. The title rôle will be played by Lassalle, and Mrs. Melba will probably be the "Ophélie." Mr. Harris has not yet, of course, definitely settled upon his next year's novelties. He knows, however, the advantage of looking well ahead, and at the present moment has his eye upon no fewer than three of Wagner's works, namely, "Die Walküre," "Tannhäuser" and "Der Fliegende Holländer," in addition to the already projected revivals of Gluck's "Orfeo" and "Le Prophète."

....The interest in the "Otello" performances increased as the end of the series approached, and the Lyceum was crowded on all four nights that the opera was given the last week. "Something else has also increased over this enterprise," says the London "Sunday Times," "our respect for executive musical art in contemporary Italy. We shall be

glad to see Faccio with his orchestra here again, whether at Her Majesty's or any other opera house. Take away Maurel's 'Iago'—for he, of course, is a Frenchman—and the *clou* of this entire Italian production was Faccio's conducting."

....The Gloucester musical festival will open on Tuesday, September 3, and close on the following Friday. The principal vocalists engaged are Albani, Mrs. Ambler Brereton, Miss Anna Williams, Miss Hilda Wilson and Miss Mary Morgan; Mr. Edward Lloyd, Mr. William Nicholl, Mr. Barrington Foote and Mr. Brereton. Mr. C. Lee Williams will conduct, Mr. Carrodus being the leader. The revised prospectus promises "Elijah," Mackenzie's "Dream of Jubal," Sitt's violin concerto, Parry's "Judith," Rossini's "Stabat Mater" Mr. Lee Williams' new cantata, "The Last Night at Bethany;" the first two parts of Haydn's "Creation," Sullivan's "Prodigal Son," Gounod's "Messe Solennelle," Spohr's "Last Judgment," Sullivan's "Golden Legend" and the "Messiah." These music meetings are held to raise funds for the benefit of the widows and orphans of the poorer clergy within the dioceses of Gloucester, Worcester and Hereford. Aided by the Diocesan Clerical Charities the proceeds have of late years averaged to each widow £37 and to each orphan £28.

....Accounts of the later Bayreuth performances report continued success. Seats are at a premium, the little town is crowded as never before, and the interest manifested from all quarters of the globe is said to be unprecedented. The first representation of "Tristan und Isolde" brought new honors to Rosa Sucher and Heinrich Vogl in the titular parts. The former is acclaimed as unsurpassable and the latter proved the justice of his reputation as a great Wagner singer. Gura's "Marke," Fuchs' "Kunvernal" and Mrs. Staudigl's "Brangäne" are all unreservedly praised. After the performance the applause lasted fully fifteen minutes, but neither the artists nor the conductor appeared. "Die Meistersinger" was presented with the same carefulness of last summer and with many of the same singers. Franz Betz appeared as "Hans Sachs," singing in Bayreuth for the first time since 1876. His voice is said not to have proved entirely sufficient for the requirements of the last act, and Gudehus, too, the representative of Walther von Stolzing, was not, it appears; vocally perfect. Friedrichs as "Beckmesser," and Hofmüller as "David," carried off as many of the honors as were left by Hans Richter, whose work at the conductor's desk is lauded to the skies. At the first performances a third of the audiences were Germans, a third Austrians and a third foreigners. For the succeeding ones there were to be more foreigners than Germans. Every seat has long been sold for the representations. The Emperor and Empress of Germany are to attend, and are expected next week. The Neue Schloss is now being prepared for their reception. The Prince Regent of Bavaria is to arrive to meet the Emperor, and will stay at the Schloss Eremitage.

HOME NEWS.

—"Paola," the latest operetta of the authors of "Erminie," will have a run of six weeks at the Fifth Avenue Theatre, beginning August 26.

—The new catalogue of the Chicago Musical College for 1889-90 has been issued. It is a neat little pamphlet, and contains, in addition to general information, a dictionary of musical forms, an outline of the history of music, musical terms and other miscellaneous matter interesting and valuable to musical people.

—Paul Brown, one of the best known basses and character comedians on the operatic stage, died in this city last week of consumption, after a lingering illness of three months. He was at one time connected with Daly's Theatre, and his last engagement was with the Myra Goodwin Company. He was about thirty-five years of age and leaves a widow, who was known on the stage as Mabel De Bebian.

—The twenty-first year of the Philadelphia Musical Academy, 1617 Spruce-st. and 5073 Main-st., Germantown, will open on September 2 under the direction of Mr. Richard Zeckwer. Mr. Zeckwer has surrounded himself with the following excellent corps of instructors: Richard Zeckwer, Rudolph Hennig, Maurits Leeftson, Gustav Hille, Martinus van Gelder, Hermann Mohr, Leland Howe, David Wood, W. W. Gilchrist, Pasquale Rondinella, R. Schmidt, Mrs. Boice-Hunsicker, Misses Sower, Ruterduff, Sutor, Smith, Davis, Tiers, Williams and Mr. and Mrs. W. J. Tiers.

—The details of the German opera season at the Metropolitan Opera House, New York, have been fully completed by Managing Director Stanton. The list of operas to be produced during the season is announced as follows: Auber, "Masaniello;" Beethoven, "Fidelio;" Bellini, "Norma;" Cornelius, "Barbier von Bagdad;" Goldmark, "Queen of Sheba;" Gounod, "Faust;" Halévy, "La Juive;" Lalo, "Le Roi d'Ys;" Maischner, "Templer und Jüdin;" Meyerbeer, "Huguenots;" "L'Africaine;" "Le Prophète;" Mozart, "Don Giovanni;" Nessler, "Trompeter von Saekkingen;" Ponchielli, "La Gioconda;" Rossini, "William Tell;" Verdi, "Trovatore;" "Aida;" "Un Ballo in Maschera;" "Otello;" Wagner, "Rienzi;" "Flying Dutchman;" "Tannhäuser;" "Lohengrin;" "Tristan und Isolde;" "Die Meistersinger;" "Rheingold;" "Walküre;" "Siegfried;" "Die Gotterdammerung;" Weber, "Euryanthe." The complete novelties in this

list, so far as this country is concerned, are Cornelius' "Barbier von Bagdad," Lalo's "Le Roi d'Ys" and Maischner's "Templer und Jüdin."

—The annual festival of the Worcester County Musical Association will occur September 23, 24, 25, 26 and 27. The works for performance will be: "St. Paul," Mendelssohn; "Creation," Haydn; "Golden Legend," Sullivan; "A Song of Victory," Hiller; "Twenty-third Psalm," Schubert. Other smaller choral numbers may also be expected. The orchestra of sixty pieces has been selected from the Boston Symphony Orchestra, with Kneisel as leader, and will be fully up to its record of the past two years. Carl Zerrahn will be conductor, with Victor Herbert as associate and B. D. Allen organist.

Among the vocal soloists thus far secured are: Katherine Van Arnheim, Corrine Moore-Lawson and Clementina De Vere, sopranos; Miss Clara Poole contralto, Whitney Mockridge, George J. Parker and Frederick Harvey will fill the tenor rôles, and William Ludwig, Dr. B. Merrill Hopkinson and D. M. Babcock, the bass and baritone rôles. Adele Aus der Ohe has been secured as pianist. Other instrumental soloists of the first rank will also appear.

The Musicians' Outing.

EVEN during the weeks of their midsummer absence from duty, the professional musicians manage to add to their store of knowledge. Their play is sturdy, and information and relaxation are the two birds they kill with the one stone of a summer's outing. This is true of the teacher of vocal and instrumental music. Like the artists they combine pleasure and profit during the summer solstice, and, as a general thing, make such good use of their eight or ten weeks' vacation as to return to their duties with minds and bodies better fitted to continue their arduous and exacting duties. There is, it is true, a minority whose members devote themselves entirely to pleasure and aim only to forget completely the routine of their music rooms. These, by permitting their minds to lie fallow, come back to work unimproved mentally, and are very little benefited by their vacation. Rather the reverse, for that period has been a round of amusements and pleasure seeking, ill fitted to bring physical recuperation.

But the majority—at least of Pittsburgh's contingent of teachers—so arrange their weeks of absence as to derive therefrom both pleasure and profit. They are largely represented at the annual meetings of the National Music Teachers' Association. Here they receive the ben fits which come with enlarged ideas, contact with congenial spirits and comparison of experiences. They profit by the discussions and the lectures which these meetings afford, and they bring themselves *en rapport* with the latest happenings in the little world in which they move, as well as in the greater world which lies around and beyond them during ten months of the year. As a result their mental resources are increased and vitalized, and their summer education becomes the most valuable experience of their busy lives. The favored few find means to visit the Old World, but it is doubtful if this costly luxury yields so profitable a return as a summer well spent at home in the manner indicated.

There is yet another class whose members, by reason of severe and constant duties, find it imperative to rest in the

strictest acceptance of the term. They may be found among the idlers at seaside and mountain resorts, there deriving the benefits of absolute inactivity which their condition requires. But for the summer outing this class of teachers would fare badly, indeed, passing prematurely to feebleness and exhausted powers. The life of a music teacher is a sedentary and trying one. It is a dull routine that implies a constant, wearing mental strain, and it is an exceptional man or woman that can conscientiously follow the duties of this profession without feeling the urgent need of just such mental and physical betterment as the summer outing brings.

To the professional musician the season is one of equal benefits, though, in most instances, he cannot lead so free a life as his coworker, the teacher. But he finds lucrative engagements at some resort, and is a beneficiary to the extent of the resultant change of scene, and his lifting out of the wearying routine of the home orchestra and the debilitating effects of night work in the playhouse and the concert room. He, too, returns to work with health renewed and a supply of vitality sufficient to carry him through the exactions of ten months of labor. The seashore is the popular resort of the overworked teacher and musician, and Neptune works wonders in thousands of overworked men whose one joyous experience is to pass the summer weeks within sight and hearing of Old Ocean.

Lastly, the large and growing class of young women whose efforts to secure a living by piano teaching find in the midsummer weeks of idleness their physical salvation. Their means do not often admit of pleasure trips or excursions, but the rest at home is invaluable. To all that earn their bread and butter by musical tuition the summer rest comes most gratefully.—Pittsburgh "Bulletin."

Thought in Music.

WITH the above title last Sunday's *Sun* contains the following interesting account of an address delivered by the composer Carl Venth:

The ladies of the Seidl Society were entertained at their regular weekly meeting, on Friday last, at the Brighton Beach Hotel, by Mr. Carl Venth, the composer, who explained to them the meaning of his suite, "Forest Scenes," which he had dedicated to the Seidl Society. Mr. Venth had a large and cultivated audience, and was heartily applauded during his lecture. He in substance said in beginning his address:

"If a composer writes a piece of music without any precise idea of what he wants to express, it may be perfect in form and beautiful in melody and harmony, and in this way our ear may be pleased. But if he imitatively points a sentiment or thought, our feelings as well as our ears are pleased. A composition may be compared to a country passed through by a traveler. As long as the road is smooth, his pace is regular. If it is interrupted by ditches and banks, rough places and rising ground, his walk and his pace will vary, and just as the traveler regulates his pace according to the nature of the ground the musician will modify his rate of tempo according to the ascending or descending structure of the phrases, and the quantity of the harmonic transitions and modulations. The means at our command for production of tone color are as numerous and varied as the colors of the painter. As he is not obliged to use primary colors alone, but can blend them into innumerable shades and combinations, so we, too, as musicians, have at our command the ingredients of the most elaborate system of coloring. The resources of the musician are in his own soul. From that alone can he forge the chain of melody that shall bind the senses in wordless ecstasy. Tangibilities for him are useless. He individualizes, but does not reflect. He feels, but does not reason. He is a metaphysician, but not a philosopher."

Mr. Venth, after a general introduction to his "Forest Scenes," explained the work as an illustration of the thoughts and dreams of a wanderer in a forest. The first number is called "At the Monastery in the Forest."

"Imagine," said the composer, "a monastery with a little chapel, all sur-

rounded by beautiful trees. It is evening. The bells of the chapel sound. The opening of the piece is an imitation of the church bells, first alone. Mr. Sam Bernstein, our genial drum player, can shine here in all his glory. The movement of the bells keeps on all the time. In the second bar the motive is introduced. (Here Mr. Venth went to the piano and played the motive.) This is the wanderer's theme, a remembrance of which will occur in the other numbers. The nearer the wanderer comes to the monastery the richer grow the harmonies until with sudden fortissimo he sees the monastery before him, gilded by the setting sun.

"But our wanderer has had his misfortunes. He quarrels with his better self and does not want to worship his Creator. He hears now the voices of the birds with the murmur of the bees, who all praise nature. Finally a soft strain for the violins, only interrupted by the song of a bird, shows that the good in him is victorious. The first theme returns together with the bell motive and brings the number to a close.

"The second number explains itself. It is a dance of the fauns and nymphs, and only those who are born on a Sunday may, and that under favorable circumstances, have a chance to witness the amusement of the spirits in the forest. As our wanderer was one of these lucky beings he has told us all about it. In the last twelve bars of the piece, Mr. Russell, the Sullivan of Seidl's orchestra, will play the tomtom, to indicate midnight, and then the dancers disappear with a crash.

"The third number is called 'Forest Repose.' The wanderer is asleep on a grassy bank. Nothing is heard but the welling up of crystal water, just kissing the fringe of drooping blossoms against the shore; the hum of insect life, and the song of wild birds. The whole number is of a dreamy nature, and its whole atmosphere is fantastic.

"The fourth movement is called the Bridal Procession from Pan, and in it is given a picture of the fashion in which the old Greeks honored their god Pan with a festival. In this festival the wanderer is the guest of the priests of Pan's temple, and, accordingly, his leading motive is heard again in the bridal procession, which, in fact, is built upon an inversion of the wanderer's theme."

At the conclusion of Mr. Venth's paper, in which he related many anecdotes of musicians, and accounts of their trials and successes, the Seidl Society adjourned to the music hall, where they listened to the concert, and particularly enjoyed the "Forest Scenes," which Mr. Venth personally conducted. He was recalled, and he received a warm recognition of his work by an enthusiastic audience.

Ballade of Dead Music.

The burden of old volumes, bound in calf,
Gilt extra, indexed, owner's name prefaced,
How o'er their motley contents now we laugh,
Scorning the previous generation's taste
That on such rubbish love and care could waste!
Will our descendants like contempt display
Toward collections we deemed sweet and chaste
Shall even Beethoven endure for aye?

The burden of sheet music, dropped in half
With age and thrown away, as not worth paste.
Out on the show piece with its lithograph,
Through which, with energy and zeal mis'placed,
The fingers of John Field or Dreyshock raced!
Will Chopin's—Schumann's music, too, decay,
Which Hilow thumped, o'er which Pachmann grimaced?
Shall even Beethoven endure for aye?

The burden of composers, Hiller, Raff,
Dussek, Spohr, Hummel, Steibelt the straight laced.
Of these and more we read the epitaph,
By time already more than half effaced.
Yet turn not from them with too heedless haste;
Awhile, at least, oblivion's tide delay!
Respect their names, whom fame has once embraced!
Shall even Beethoven endure for aye?

ENVY.

Bach, often now by Offenbach thou'rt chased;
Without a Handel we the organ play;
Hayden is hidden from our eyes abased—
Shall even Beethoven endure for aye?

F. C.

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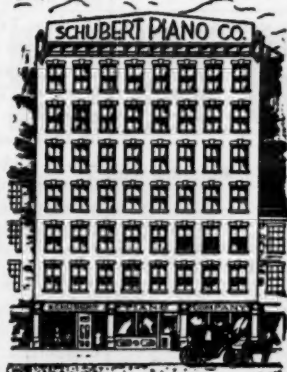
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WHO said it was Davenport & Treacy?

IF the party who represented himself as connected with the Kursheedt Manufacturing Company, of this city, and who offered to buy the note or notes signed by George M. Guild, of Boston, overdue and protested, desires to buy them, his offer will be favorably received; also any offer on an open account against said George M. Guild.

OUR Mr. Floersheim has just concluded arrangements with Fritz Schubert, Jr., 63 Brüderstrasse, Leipzig, Germany, to represent THE MUSICAL COURIER in that country. Professional musical people, students in German music schools and conservatories, and others interested in musical matters residing in Germany or visiting that country can address him in reference to subscriptions or any business in connection with the paper.

THE Ivers & Pond Piano Company have leased the lower floor and basement of the Masonic Temple, adjoining their present retail wareroom on Tremont-st., Boston. The new wareroom has a large entrance and room on Boylston-st., and is therefore in the shape of an L, having more than double the number of square feet of the present warerooms of the Ivers & Pond Company. Many changes will be made to have the room conform with the most modern character and style of piano warerooms, and the opportunities offered are rare, as the new rooms are not only very extensive, but have high ceilings, are very wide and deep, and with a few alterations will be among the best lighted and ventilated in the city of Boston. There is no doubt that with their

usual good taste the Ivers & Pond Piano Company will decorate and arrange the new warerooms, to be occupied next spring, in an artistic manner.

A PATENT on an upright piano has been allowed and granted to the Smith American Organ and Piano Company, of Boston, the same covering an improvement in uprights unique and original in character. It will take some time to get the documents in shape, when the full description of the invention will appear in these columns.

MR. C. C. CURTISS, of the Weber branch house in Chicago, will return to that city to-day, after having completed arrangements with the Weber house to continue the branch. The Weber factory will turn out a larger number of pianos during the coming fall and winter than ever before in the same period of time, and we may look for increased business in Weber pianos in all sections of the country.

WE notice the following curiously worded announcement in the Toronto "World" of August 7:

GOING OUT OF BUSINESS.

Stock must be sold by 11th inst. American and Canadian pianos, organs, stands and covers, shop fixtures and lease sold to Taylor & Co., tailors, opposite the Rossin House. Your last chance. Do not miss the bargains. C. H. Bigger, 83 Yonge-st.

Does it signify that C. H. Bigger & Co. are going out of business?

WE notice in the Poughkeepsie "Courier" an advertisement of Messrs. Wiethan Brothers, of that place, in which they state that they are manufacturers and dealers in pianos and organs. Will Messrs. Wiethan Brothers please inform us whether they mean what they say, and if so, which they make, pianos or organs, or both? If they have made an error in this advertisement it can be easily rectified. If they are legitimate manufacturers of pianos or organs or both, they should be on the lists. If they are simply selling stenciled goods they should be on the stenciler's list. We ask them to be kind enough to define their position honestly and make their "ads" in the future say in plain English just what is the truth.

THE advertisers in the official program of the Music Teachers' National Association this year should not pay for their advertisements until it has been satisfactorily explained to them why, after a promise that 10,000 programs would be distributed at Philadelphia, the number was not sufficient for the rather slim attendance. During certain sessions of the meeting no programs could be had, as none had been furnished, and THE MUSICAL COURIER, which contained the complete program, was distributed in place of the official program. The Virgil Practice Clavier Company and the Henry F. Miller & Sons Piano Company are among the firms who, we understand, refuse to pay for their advertisements in the official program. Now, let the other advertisers who have not yet paid join these two firms in what we must term their business-like attitude, and the question as to who is right in this matter can be readily adjusted. No programs, no money! If the parties who published the official program contracted with the advertisers on certain terms those terms must be fulfilled, otherwise they cannot expect payment.

AMONG the most important items to be recorded this week is the announcement that the Emerson Piano Company has secured the services of Mr. E. P. Hawkins, now on his way hither from London, a gentleman well known among the most influential firms in the piano and organ trade of two hemispheres. Mr. Hawkins has for some years been at the head of the London branch house of the Smith American Organ and Piano Company, Mr. John N. Merrill, who was recently here on a visit, occupying the position at present. The climate of England has been severe on Mrs. Hawkins' health and Mr. Hawkins was consequently anxious to return to this country. His engagement with the Emerson Piano Company enables him to return under auspices more favorable than usual, as it will enable Mr.

Hawkins at once to enter upon an active business career amid surroundings that are destined to be mutually agreeable and profitable and prospectively as bright for both sides as could possibly be wished or hoped for.

The business of the Emerson Piano Company has expanded, together with the marvelous development of the Emerson piano, to such an extent that the activity of such an accomplished business man as Mr. Hawkins will be found serviceable in many spheres, and he will be a valuable addition to the present executive force of the company, which is constantly occupied in the manifold duties necessary to conduct the large affairs of the Emerson Piano Company with promptness and dispatch.

We welcome Mr. Hawkins on his return to his native shores.

IT is always interesting for us to look over the past work of THE MUSICAL COURIER in its fight against the stencil fraud piano and organ, and it is gratifying to see the practical results that we have brought about in all parts of the country. Dealers in some sections have forced the stencil question up as a live, local issue, and here THE MUSICAL COURIER is of value from its past record in the fight and for its willingness to investigate and expose any stencil fraud to which our attention is called. That the matter is considered of active importance in other States than our own may be illustrated by the position taken by houses like Wm. R. Swan & Co., of Richmond, Ind. This firm is known as one of the most enterprising in the trade, and they are honest enough to come right out in their advertisements and say in good, big letters,

We Sell No Stencil Pianos.

That's the right way to do! Step boldly to the front and let people know that you are not connected with or in favor of a practice that is calculated to deceive your customers. If you don't have any on hand, if you make up your mind you will never buy one or take one in exchange, at anything above a ridiculous figure, you will help the fight along and in the end will win.

If you are afraid that your competitor will gain an advantage over you, by handling and selling the cheap boxes against your legitimate instruments, just advertise "We sell no stencil pianos," and people will soon begin to inquire into the difference between a stencil piano and a legitimate one, and then the stencil will be gone; and as we have before remarked,

"The stencil must go!"

IT seems that, after all, the most startling mechanical tuning device has originated in the evidently fertile brain of an individual who is passing through this vale of tears under the prosaic patronymic of Thompson. Mr. Thompson resides and his active mind is allowed to operate in the interesting town of Christchurch, New Zealand, and the New Zealand "Musical Monthly," which is published at Balclutha, contains an "ad" of Mr. Thompson's, in which he unhesitatingly announces "A new era in the manufacture of pianos," and assures the antipodeans in particular and the world at large that "anyone can tune their own piano," because Thompson's great patent tuning device, by which a piano stands permanently in tune after the strings are once stretched, is the best patent ever discovered for pianos and will last 200 years." While we feel naturally inclined to congratulate Mr. Thompson on having "discovered" such a valuable "patent," we refrain from doing so for fear of exciting the ire of our contemporaries and having them denouncing us as disloyal to our American advertisers. We would not like the impression to go out among the trade that we were pushing Mr. Thompson's "discovery" at the expense of American manufacturers who are laboring in the same field, and this is the impression that our contemporaries would try to circulate. We would ask permission, to say however, that Mr. Thompson's invention embodies some new ideas, as will be seen from an illustration of it which we have in our office, and which we shall gladly show to all inquiring friends for their amusement or instruction. The device received the highest award at the recent Melbourne exhibition, and Mr. Thompson is sufficiently confident of its merits to offer his entire stock of pianos with the old method of stringing at a reduction, to make way for the new goods.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREHOUSES, 98 FIFTH AVENUE.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

BUSINESS ESTABLISHED IN 1851.

C. S. STONE,

Manufacturer of First-Class

UPRIGHT and SQUARE
Piano Cases

ERVING, MASS.

DAVENPORT & TREACY,
Piano Plates

—AND—

PIANO HARDWARE,

444 and 446 West 16th Street,

NEW YORK.

STRAUCH BROS.

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,

NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at **WORCESTER, MASS.,** and **TORONTO, CANADA.**

TRADE SUPPLIED!

AGENTS PROTECTED!

BUSINESS ACTIVE!

FOR AGENCY, CATALOGUES AND PRICES ADDRESS

MASON & RISCH,

Worcester, Mass., or Toronto, Canada; or

J. W. CURRIER, 18 East 17th Street, New York.

RELIABLE CARPENTER ORGANS.

BRATTLEBORO, VT., U. S. A.

SEND FOR NEW CATALOGUE.

E. P. CARPENTER COMPANY.

FISCHER
ESTD 1840
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES —

110 Fifth Avenue corner 16th Street, New York.



79,000

NOW IN USE.

SHORT TALKS.

MR. HENRY BEHNING, BEHNING & SON—

Business is quiet with us, but we are working steadily and hope for a good trade in a few months. I don't see anything calculated to make it unusually fine, but we expect it to be good, and are arranging to meet it. We shall bring out some new styles in uprights next month, and will have a new catalogue out very soon. Collections are unusually dull. Yes, my son Henry will be here next Saturday from Europe on the new steamer Augusta Victoria.

MR. N. J. HAINES, JR., HAINES BROTHERS—

Well, business has been good with us all summer. Moving into our new factory of course upset us some and we are running way behind orders now. Besides it takes some little time to get a big factory like this into running order, new machinery works hard and sometimes hitches up, and altogether we don't feel as if we were thoroughly settled down yet. But we'll be all right in a little while now, and then we'll be ready for the big fall trade that we expect and are going to have.

MR. MALCOLM LOVE, WATERLOO ORGAN COMPANY—

I don't see why people should have to complain of a dull organ business nowadays. We have had an excellent trade and we have more than we can do now. Our new piano is coming along all right and we expect the first ones out next month. After that we hope to supply orders promptly. We've got a lot of orders ahead, enough to keep us busy for some time, from agents who have handled the Waterloo organ and, knowing what kind of work we turn out, want our piano too.

MR. WEGMAN, OF WEGMAN & CO., AUBURN, N. Y.—

"I've just come down to New York to purchase supplies and to select some veneers. Business is very good with us, and our only trouble is that we are crowded for room. We ought to be well along with our new factory but for an unforeseen difficulty. We had purchased lots in the best residence portion of Auburn, and had our plans drawn and contracts made, when the owners of residences in the vicinity objected to the building of a factory in their midst. They approached us in the matter, and have made us an offer of larger lots located elsewhere, which offer we are now considering, and we hope to have the thing decided now within a very short time. Then we shall get right to work on the building and push it to completion as rapidly as possible. We find Auburn a most desirable place for a piano manufacturing concern; the town is healthy, rents are cheap, the transportation facilities are excellent, and workmen are plentiful. We are doing a better and better business every year, and our piano is taking particularly well in the South. Just before I left home we received an order for 20 pianos from one firm in Texas, and all through that part of the country our piano is becoming known, and our patent tuning pin gives us such an advantage over the old method that we could be kept busy the year around with our Southern trade alone. Besides that we have worked up valuable agencies all over the country, and naturally do a large retail business in and around Auburn. So we are obliged to get into larger quarters, and we hope to open our new factory within the next few months, and until that time we have to ask our customers to be as patient as possible and to be sure that we shall fill their orders as quickly as we can."

MR. FRANK KING, WITH CHICKERING & SONS—

"I have just heard of an accident in the factory—the engine broken down or a boiler given out, or something of that sort—which I am afraid is going to keep us back three or four weeks in our work. It's too bad that it happens just at this time, because we are pushing out all the goods we can to keep up with our orders and to get ready for the fall business. I've been on a trip through the big cities as far West as San Francisco, and find all the Chickering agents in good shape, doing a good business and delighted with the piano. I believe in a firm doing their wholesale business with a few large agents rather than with a lot of smaller ones. There isn't so much risk; you don't have to do any consigning; you get your settlements on the 1st or 15th of the month, and you don't have to bother with a hundred and one little annoyances that a manufacturer has to contend with in a lot of smaller accounts. Of course everyone can't place their agencies with such big wholesalers, but a firm like Chickering & Sons find it to their advantage to deal with such concerns as the Chicago Cottage Organ Company, Smith & Nixon, Ludden & Bates, Jesse French Piano and Organ Company, &c., and Mr. Duffy, of the Schubert Piano Company, has just made a splendid deal with the Chicago Cottage

people that is going to be a great thing for him. No, Mrs. King is not going out this season, except to a few special places, because I expect to be too busy traveling to have time to arrange any extended tour for her."

BAD FAILURE IN BIRMINGHAM.

THE following special dispatch was published in the New Orleans "Picayune" and has just found its way into other papers:

BIRMINGHAM, Ala., Aug. 5.—J. F. Schillio, of the extensive music dealing firm of Schillio & Co., has skipped out, leaving liabilities amounting to \$8,000 or \$10,000.

Among his largest creditors are the Cincinnati Piano Company, which last night ran attachments on his stock for \$2,700. Other attachments will raise the amount to the sum stated.

Schillio came here two months ago from New Orleans. He is a Frenchman and hails originally from Paris, France. He gave out Saturday night that he was going to New Orleans to attend to a divorce suit there pending.

Schillio was formerly a salesman with a Birmingham firm. He made a great show, but all efforts to ascertain anything definite about his financial standing were fruitless. It was one of those cases that from their very nature should have dictated prudence in credits. A Birmingham dealer who lately visited us predicted that Schillio would be bound "to go," and that very soon. There are a few more like Schillio in other sections. He sold McEwen pianos.

AMONG the 100 citizens selected by Mayor Grant to organize for the preliminary work of the great Exposition of 1892 is Mr. William Steinway, who has been appointed a member of the advisory committee and the finance committee of 25, of which the following is the complete list:

W. L. Bull,	John McKesson,
Calvin S. Brice,	Ogden Mills,
August Belmont,	Joseph J. O'Donohue,
Samuel D. Babcock,	Herman Oelrichs,
Robert Dunlap,	Oswald Ottendorfer,
Jay Gould,	William Rockefeller,
C. P. Huntington,	Charles Stewart Smith,
Henry B. Hyde,	William Steinway,
H. O. Havemeyer,	J. Edward Simmons,
John H. Inman,	Jesse Seligman,
Morris K. Jesup,	Elliott F. Shepard,
Eugene Kelly,	Cornelius Vanderbilt,
	Frederick A. Karsheedt.

The Mayor has issued a call for this committee to meet, and, until some definite plan has been adopted or a basis of action decided upon by the complete organization, comment would be mere speculation.

Alexander Steinert.

FROM THE ATLANTIC TO THE PACIFIC—HIS OBSERVATIONS ON THE PIANO AND MUSIC TRADE OF THE WEST AND NORTHWEST.

FOR more than two months Mr. Alexander Steinert, of M. Steinert & Sons' Boston house, has been traveling over a large area of the country, embracing the most populous and enterprising sections of the West, Pacific Coast and Northwestern regions, and including the large cities of the Union, and returning full of information and additional experience last Saturday to his home in Boston. Mr. Steinert started on his wedding tour on June 6, and the important points visited by him are included in his route, which was as follows: From Boston to Albany, Buffalo, Niagara Falls, Cincinnati, St. Louis, Kansas City, Denver, Colorado Springs, Manitou, Salt Lake City, San Francisco, Yosemite Valley, Monterey, Portland, Tacoma, Yellowstone Park, St. Paul, Minneapolis, Chicago, and thence to Boston.

The Steinerts are so thoroughly interested and engrossed in the piano trade and its ramifications that very little of importance in connection with it fails to be mentally digested by any one of them, and when such an opportunity as a leisure transcontinental trip presents itself, the one who engages in it must necessarily be stocked with new and original intelligence on the subject.

Mr. Alexander Steinert did not hesitate to give THE MUSICAL COURIER a sketch of his observations: "There are very few piano warerooms I did not visit during my trip to the Pacific and back, and I found the greater number of dealers an intelligent and enterprising set of men, better posted and more interested in the average topics of the day than most tradesmen. They represent some of the very best elements in their respective communities, and are active in the educational development of the municipalities in which their lots are cast." Said Mr. Steinert: "Their establishments and warehouses in the large cities are unquestionably the handsomest in each, and it would be difficult to find a more elaborate display of pianos anywhere East than is seen, for instance, in the city of San Francisco, while in the other large cities great attention is also paid to artistic wareroom decoration.

"The business is not conducted on the conservative plan that prevails in the East and Eastern Western States, canvassers

and middlemen securing much of the profit and competition forcing the installment plan into extravagances in the shape of small payments and very low monthly rates. This, it seems to me, must be changed or remedied soon by the larger houses who control the chief trade. I expected to find considerable trade in the West in square pianos, and was surprised to find that the square piano is remembered only as a part of the past in the piano trade. It is all uprights, a great many in light woods and fancy cases, and the large stocks on hand are in the shape of upright pianos, in many cases nearly exclusively.

"The organ trade does not appear to be as energetically handled as the piano trade is, and the instruments are neither displayed, advertised or pushed as pianos are. I understand that in smaller cities considerable activity is shown in selling organs, but to an observer it will appear that dealers in large cities are putting all their work in the direction of piano sales.

"The tendency is all for higher grade pianos, too, and the low grade piano is sold only where there is absolutely no chance to place a high grade instrument. In wholesale the lower priced piano is sold largely to small dealers in small towns, but the retail trade in the large cities is cultivating the customer to purchase the better class of instruments.

"The stencil piano has seen its day in the West and Western people have learned to prefer the piano with standard name and reputation. Yes, the stencil piano is dead out there.

"Very much to my regret, I noticed that most of the large Western retail dry goods houses sell sheet music, which they must dispose of in immense quantities, as they advertise it and sell it as low as 2 cents a copy. This not only injures the morale of the sheet music trade, but acts as a barrier to native composers, lowering the opportunities of profitable investment in sheet music and consequently discouraging the publishers and necessarily the composers. The extent to which the sheet music demoralization has gone is indicated by the sale in dry goods establishments of Peters' edition of Beethoven sonatas at 5 cents a copy. What the result will be in the end no one can foretell.

"Music in the Western cities is not in so advanced a position as it occupies here in the East, that is, what we call good music. Dance music is heard everywhere, the dance rhythm being all pervading, and together with popular music it takes precedence over classical music. There are, however, many excellent, thorough and conscientious musicians and music teachers in the West, men of culture, many of them pupils of renowned masters, and they are doing great work in cultivating a better taste and higher tone in music. Their work, considering all the disadvantages and the absence of permanent occasions that offer the masses or pupils entertainments of the classical order, is simply splendid. Under the auspices of these teachers there is no doubt that the predisposition for good music will become popular in the West. Musical enterprises on a large scale are periodically engaged in and are becoming positive features in the line of public entertainment.

"I was particularly delighted to find at the Hotel del Monte, the great hotel at Monterey, Cal., a new Style D Steinway concert grand; also one at the new hotel in Tacoma; also a new Steinway upright at the Mammoth House, Yellowstone Park. The handsome and latest designed Steinway uprights and also Steinway grands are distributed in many of the most important private and public places in the West. Governor Stanford's private secretary took me through the great breeding farm of the Governor at Palo Alto, and in the princely residence I found a Steinway upright. At the Pullman Hotel, Pullman, Ill., a Style M Steinway upright stands in the parlor, and at the Hotel Richelieu, Chicago, a Style Q Steinway upright made to order. And so I might go on *ad infinitum*.

"Trade this fall? Well, it is the consensus of opinion out West among piano men that we shall have the largest fall trade ever known in the history of the business. The crops in the Northwest are enormous and are nearly all harvested and therefore safe. Money is plentiful, credits liberal and the commercial and banking credit of the piano firms is above the average.

"I saw THE MUSICAL COURIER all along the route and it was always a pleasure to get hold of a latest copy and read the news and current comments. It kept me thoroughly posted in trade and musical matters and I remained *au courant* by reading it."

—Adam Schaaf, of Chicago, is in town.

—O. A. Kimball, of the Emerson Piano Company, was in town this week.

—Charles Bourne, of Wm. Bourne & Son, Boston, is on a Western trip looking into land and real estate investments held by him in Dakota and Indiana. He will be back by September 10.

—Among recent callers at our office and dealers in town were Mr. S. Q. Mingle, Williamsport, Pa.; Mr. Junius Hart, New Orleans; Mr. Malcolm Love, Waterloo, N. Y.; Mr. Ben Owens, of Wm. F. Bothe & Co., Philadelphia; Mr. James White, of Wilcox & White; Messrs. Alfred Bellak and Charles Bellak, Philadelphia; Mr. Max Tonk, of Tonk Manufacturing Company, Chicago; Mr. Wm. Rohlfing, Jr., Milwaukee; Mr. Fleming, of Behr Brothers' branch, Philadelphia; Mr. H. K. Moore, of A. B. Chase Company, Norwalk, Ohio; Mr. Wm. G. Fischer, of Philadelphia, and Mr. A. B. Campbell, of Jacksonville, Fla., who sailed together for Europe on the City of Paris; Mr. Harry R. Williams, of the Detroit Music Company, and Mr. W. T. Miller, of Memphis, Tenn.

Picnic of the Knabe Employees.

TWENTY THOUSAND PEOPLE AT A PIANO MAKERS' REUNION.

THERE were about twenty thousand people in the Schuetzen Park, Baltimore, on Tuesday, August 6, at the picnic of the employees of the firm of Wm. Knabe & Co., of that city.

Mr. Ernest Knabe and his two sons, Ernest and William, Mr. and Mrs. Charles Keidel and their two sons, Charles and Ernest, and Mr. Louis Grünewald, of New Orleans, were among those who enjoyed themselves on this occasion. The sons of Mr. Knabe and Mr. Keidel are already actively at work in the Knabe factory. A representative of THE MUSICAL COURIER was also present.

Mr. Frederick Scherer, president of the Workingmen's Association, made an address of welcome, referring to the high esteem in which the members of the firm were held by their employees, and to the fact that Mr. Ernest Knabe's two sons, Ernest and William, and Mr. Keidel's sons, Charles and Ernest, were at work in the factory learning practically the business of piano making. He also spoke touchingly of the death of Mr. William Knabe, who died last February in South Carolina, at the age of forty-seven. Mr. Ernest Knabe responded, in the presence of a large crowd, with the following address:

"Your president, in the introduction to his address, made a humorous allusion to the pianoforte, which I would supplement. You are aware from years of experience that speech-making has never been the forte of our firm, but we flatter ourselves that with your assistance we do succeed in producing a most excellent piano. To-day it is again my pleasant duty to express to you and to your president the thanks of the firm for your enthusiastic reception and his kind address, and at the same time to extend to all a most cordial welcome, and express the wish that this day may remain a pleasant recollection to all of you.

"We sadly miss the presence of our beloved brother, to whom your president so feelingly alludes, on this occasion, as he always took such an active part in these our annual festivals, being omnipresent, with a pleasant word for everyone, and taking part in everything that could add to the general enjoyment. We still more miss him in business and in the family circle. By his wonderful equanimity of character and thorough knowledge of all subjects he was the nearest and dearest friend and adviser of everyone. That you value and cherish his memory you have most beautifully illustrated by the lovely floral offerings and decorations which you dedicated to his memory and that of our beloved parent on Sunday, and we would herewith tender the most heartfelt thanks of the entire family.

"Your committee deserves special mention for the excellent taste displayed in the decorations. Such a tribute bears testimony of your regard and esteem for the dear departed, even beyond the grave. Our firm has now been in existence fifty-two years, and with a view to assuring this business, which was commenced by our father under such great difficulties, and which, through the perseverance, industry and energy of two generations has been brought to its present position of prominence, to our children, under all circumstances, we have lately had our firm incorporated under the laws of Maryland.

"Our sons have been working in your midst for some time, learning every branch of the business practically, and we look forward to the time when they may take our places. We hope that they may gain your good will and esteem in the fullest measure, and that it may be vouchsafed to them to celebrate the centennial anniversary of the firm with the younger ones of your number, and with your sons. The past year has been, in a business point of view, a satisfactory one, in every way a progress, and I am glad again to be able to welcome quite an additional force to the day's festival. We are glad again to be able to express our satisfaction with your work during the past year. We would make special mention of the industry shown, and the regularity of work which I have observed by personal attention to the weekly payments.

"Your president properly remarked that the business is divided into quite a number of departments, all of them, so to say, parts of a great machine, and everyone in his special department a necessary part of the same. The slightest mistake in any department will at once show itself in the next department and create disturbance, as the failure of a small wheel may make disturbance, and even stop a great machine entirely. It is, therefore, the duty of everyone to execute the part assigned to him to the best of his ability and faithfully, and when the work is successfully completed he should feel pride that he has contributed his share to the success. Such a feeling of pride in his work, aside from the mere wages, is what produces perfection in work.

"To the superintendents of the different departments we would render special thanks for their successful efforts in carrying out our wishes. As your president remarked, our relations during the year have in every way been most pleasant, and as far as lies in our power they will never be otherwise. Nothing gives us more pleasure than to be able to give liberal remuneration for good work.

"If the mechanic has good earnings there is always a profit to the manufacturer. A feeling of mutuality prevents all differences, and festivals like the one of to-day serve to strengthen the relations between employer and employé, by bring-

ing them into closer contact with each other, by bringing the workmen and their families into close contact, and uniting them, so to say, into one great family.

"I close with the hope that we may all be spared to celebrate many more festivals together, and that everyone may enjoy himself so as to look forward with pleasure to the next festival."

Mayor Latrobe, of Baltimore, also made an address. In the evening the Baltimore Liederkrantz, Germania Maennerchor, Harmonie, Arion, Frohsion, East Baltimore Liederkrantz, Locust Point, Canton and Orpheus Maennerchor societies and the Saengerrunde sang songs. Thirty-two prizes were given for excellence in ten pin rolling to gentlemen and 24 to ladies. Some of the older workmen of the firm present were: John Falk, 43 years in the factory; John Bruckner, 41; Charles Kroneberg, 39; George Salzer, 37; A. Mueller, 37; George Steinbock, 36; John Klaus, 34; A. Schultz and George Bachmann, 33; George Hegerich, George Korb and E. Smith, 32; Casper Miller and William Wahlbrecker, 31; F. Scheidt, 30, and others.

These reunions of the Knabe family and their employees have become an annual fixture in out of door amusements and gatherings in Baltimore.

Steinway on the Exposition.

(INTERVIEW IN NEW YORK "HERALD," AUGUST 13.)

WILLIAM STEINWAY, the head of the great piano firm, has taken hold of the great international exhibition to be held in this city in 1892 with all his energy and enthusiasm, and those who know Mr. Steinway know that that means a good deal.

I found him in his private office yesterday afternoon immersed in business, but ready to talk about the exhibition to a reporter of the "Herald."

"Ah!" laughed he, "how the 'Herald' does strike when the iron is hot, and how the sparks do fly when it strikes! You want to hear my views of the exhibition, do you? Well, in the first place, it ought to be the most magnificent spectacle ever seen. We have grown a great deal since 1876, and that exhibition was a wonder. All the nations of the earth will send their goods here as they did to Philadelphia in 1876. I take no stock in this talk about our protective tariff preventing foreign nations from sending goods to our exhibition. In 1876 we had a protective tariff higher than the tariff we have now. It did not keep foreign nations away then and it won't in 1892. Besides, our tariff may have been made still lower by that time. Even a Republican administration and Congress may appreciate the signs of the times and understand that they must give to the people the tariff reform they demand.

AS A MATTER OF CAUTION.

"I believe in the popular issue of stock or bonds such as the 'Herald' has advocated; but I want to suggest some cautions. Before any stock is issued an International Exhibition Company should be incorporated—by act of Congress I think would be the best. The company should be a limited liability company; that is, no member of it should be liable for the debts of the company to an extent more than the par value of the shares which he may hold. I insist upon this because I have the experience of the American Opera Company before me. In that company the members who had subscribed their money were treated like partners of a firm—each liable for all the debts of the company. The result was that Mr. Carnegie and other rich members were sued for chorus girls' salaries and everything else and plagued beyond endurance. They will never get themselves into such a scrape again. Unless you have a limited liability company the rich men of the town will take no stock. Its capital should be \$15,000,000, with power to increase it to \$30,000,000, though I believe \$20,000,000 will be ample for all purposes.

"I am in favor of having Congress incorporate the company, because I know from my familiarity with foreign exhibitions and with the people of Europe that they will send goods to no exhibition that does not appear to be held under the auspices of the National Government. I remember that the Russians refused to send any goods to the Philadelphia exhibition in 1876 for a long while, because they had got the idea that it was a private affair. The thing was a matter of diplomatic correspondence, and not until they were assured by our Government that the exhibition was under its care would they send their goods.

"The people of Europe have a most exalted idea of the Government. They look to it for almost everything. They see more of their Governments than we do here, for the Government interferes with the minute transactions of life. To them nothing can be an international exhibition worthy of the name of which the Government is not the founder, the fosterer and the ruler.

NO APPEAL FOR OUTSIDE MONEY.

"I don't believe in asking the National or the State Government for a cent. We can pay our own bills. But the Government must seem to indorse us, to approve of us, to adopt us, as it were, and authorize us to proceed as if we were its agents, acting in its name and enjoying its prestige and influence.

"Now, Congress meets on the first Monday in December, and it will meet earlier should the President call an extra session. But we can wait until December for an act of incor-

poration. Meanwhile the committees can meet and formulate their plans. I am in favor of an immediate subscription of \$100,000, say by the members of the committees or any other prominent citizens, for the payment of current expenses. We need clerks, &c., and a little ready money will be handy for a variety of things. Let 100 gentlemen give \$1,000 apiece. That will make the thing easy and will save any fuss.

"After the incorporation of the company the shares can be made as small as \$10 apiece, as the 'Herald' suggests, and then all who desire to can afford to subscribe."

Mr. Smith Says 'No.'

BROOKLYN, August 2, 1889.

Editors of the Musical Courier, New York:

Having met with quite a severe accident on July 24, in breaking my wrist by a fall, and having been confined to my house since then, I did not know of the article which appeared in your issue of same date until my attention was called to it a day or two ago. You ask, "Does Mr. Smith sell pianos not made by him but stenciled 'Bradbury?'" and I answer by saying "I DO NOT." You also ask, "Does he agree, for instance, to sell piano cases to piano manufacturers, take in payment or part payment the finished piano of these piano manufacturers and stencil such outside pianos 'Bradbury?'" and I answer that by saying, "I DO NOT; neither have I had any thought or intention of so doing."

I inclose you with this a letter from Mr. William H. Karr, my superintendent, and you will find by giving this matter careful investigation that the name of the old reliable Bradbury piano and its manufacturer stands fully vindicated.

Yours very truly,

FREEBORN G. SMITH.

Mr. Karr's Letter.

Editors Musical Courier:

Having read your article in THE MUSICAL COURIER of July 24, 1889, the undersigned takes the liberty of replying to it and to place the Bradbury fairly and squarely before the trade and the world. I have been superintendent for Mr. Smith nearly 10 years and am thoroughly acquainted with all contracts made for cases or cabinet work—in fact, make all contracts myself—and I know he has not agreed to make cases for anyone and allow them to use the word "Bradbury." Furthermore, Mr. Smith has not sold any pianos not made by him that were stenciled "Bradbury," neither has he taken any pianos in payment and stenciled them "Bradbury." Mr. Smith makes a first-class piano (I know what I am talking about, having been in the business over 50 years), and certainly would not permit anyone to use the word "Bradbury." He has that pride in his instruments that he would not allow the name on any piano not made by himself. His case plant at Leominster, Mass. (of which I am also superintendent), is one of the best equipped factories, with skilled workmen, improved machinery and water power, in the country, and having such abundant facilities for making first-class work, and for more than we require, I advised Mr. Smith to allow me to make contracts to furnish cases to reliable manufacturers, which we are now doing at an average of about 70 cases per week. Trusting you will give this the same publicity you did the article mentioned above, I am very truly yours,

WM. H. KARR.

Communication.

MR. S. HAMILTON, OF PITTSBURGH, PA., ON THE SUGGESTED MUSIC TRADE CONVENTION.

Your efforts in behalf of the trade are certainly very praiseworthy and cannot but redound to the good of all, including your valuable paper. The convention idea is a most excellent one; exchange of ideas among the keen, sharp witted men of the trade could not but yield good results to the trade in general and indeed to the community as well. By all means let us have the convention. Wishing you continued success,

I am, very truly yours,

S. HAMILTON.

IT becomes necessary for us to continually remind our readers that THE MUSICAL COURIER is not endeavoring to assemble a trade convention. It has simply given the use of its columns to parties who have wished to exchange views on the matter. If any one of the many persons who have written us concerning the matter takes sufficient interest in it to make the first step, we shall be glad to see it and shall extend to them the same courtesy that they have already availed themselves of; but let it be distinctly understood that the idea was suggested in our columns in a communication and was published by us as such, and that while we wish the scheme all success, we, at the same time, are not the ones to initiate it.

—Among the premiums offered for exhibitors at the New Era Exposition, St. Joseph, Mo., opening September 3, is one by S. R. Huyett, the pushing agent of the Harrington piano. It is an elegant guitar in a fine case.

—In a recent account of the musical instruments exhibit at the Paris Exposition, our esteemed French contemporary, "Le Monde Musical," calls attention to the beautiful designs in marqueterie, by Chevreil, which they declare are one of the successes of the exhibition. Mr. Chevreil's advertisement will be found in another column, and we would suggest to any manufacturer wishing to produce particularly handsome cases to correspond with him.

Criticising Hipkins.

A. J. HIPKINS: "Musical Instruments, Historic, Rare and Unique." The selection, introduction and notes by A. J. Hipkins. Edinburgh: Black, 1888. With fifty colored plates, 188 pages, fol.

(Translated for THE MUSICAL COURIER.)

IN the year 1885 there took place in the Albert Hall, London, a remarkable exhibition of musical instruments, to which private collectors, as well as public institutions, chiefly in England and Scotland, contributed their treasures. There was seen what scarcely any human being, without a peculiarly favorable combination of circumstances, could have had opportunity to study, for in the hands of English, Scotch and Welsh grandees there are many unique treasures of instrument making which are watched with argus eyes. A zealous collector in Edinburgh, Robert Glen, made the suggestion, for which he deserves all gratitude, of perpetuating, at least by words and drawings, the assemblage of precious musical instruments that had been there formed temporarily. Hipkins undertook, with the assistance of the facile William Gibb, the execution of this idea. The result lies before us in a splendid folio. We appreciate the merit of the authors, although the work, the relation of which to the exhibition in question is not clear in every single case, contains some defects which could easily have been avoided, and this would have made it considerably dearer and yet as less useful.

First of all, the book suffers from a certain want of plan in the arrangement of the matter. What Hipkins presents is in general excellent and shows independent study. But the mode and method in which he presents his matter, even what he omits to say, give proof of a sensible deficiency in philosophical training. The term "philological method" may sound unpleasant to many connoisseurs of art, but what the significance of its defects is can be clearly seen by an example. In place of the illustrations forming only a welcome support to the historical explanations, they are rather the chief part, the apex of the whole publication. The text of the work serves only for a subordinate contribution, so that the whole degenerates into a picture atlas, which, without necessity or choice, represents a number of instruments accidentally collected, to which a professional man has, equally without necessity or choice, appended certain notices just as they occurred to him. This can be, of course, explained, but not excused, by the above mentioned occasion of the work. This want of plan is not one merely in appearance, such as a clever writer sometimes assumes to get nearer to the topic of conversation, and so to his public. In Hipkins it is a weakness all through, which can be traced down to small details. Thus the first plate represents horns; the second and third, harps; the next, varieties of bagpipes. Then come the clavictherium, oliphant, virginal, lute, guitar, positive, &c., all pell mell. Whoever, therefore, wishes to acquire some coherent knowledge about, for example, keyboard instruments must search them out from all quarters of a not very handy folio. Not till then does he obtain the following series of instruments:

- Plate 6. Clavictherium. Beginning of sixteenth century.
- Plate 8. Virginal. 1570, about.
- Plate 11. Positive. First half of seventeenth century.
- Plate 12. Regal. End of sixteenth century.
- Plate 13. Portative. 1698 and Bible regal.
- Plate 18. Virginal. 1622.
- Plate 20. Double spinet. About the time of the preceding.
- Plate 22. Spinet. End of seventeenth century.
- Plate 34. Clavichord. First half of eighteenth century.
- Plate 35. Harpsichord. 1773.

Evidently Hipkins had in his mind a chronological sequence of instruments, but he did not realize it. Thus the keyboard instruments 11 and 13 are not in their proper places. To give another example, it is inexplicable why the ancient wind instruments, the lituus and the buccina, which in any chronological arrangement should come first, are relegated to the thirty-ninth place; and, again, if they were designed to form a group with the wind instruments that succeeded them, it cannot be seen why this point of view is not taken elsewhere. And, moreover, both the above named instruments stood amid later ones and after those like them. How extraordinarily inconvenient does this want of order render the consulting of this thick book! There is nowhere any continuous train of thought. Notice follows notice as figure follows figure in a kaleidoscope.

To increase the difficulty of taking a general view, Hipkins has dismembered the elucidatory text into an introduction of nineteen pages, and into fifty articles, with notes to the particular instruments. Hence it was inevitable that he would repeat in these occasionally what he had already said in the former. Compare, e.g., his remarks on the history of the bagpipe in the introduction, page 14 and Plate 5. In my opinion the only right way would have been to give text and illustrations in said case compactly together. The arrangement of the illustrations, indeed, in any case, could have been credited to the charm which the changeful variety of ever new forms presents to the eye, but the text ought necessarily to appear as a connected whole. By this, too, the price of the work could have been considerably reduced. While at present the text requires as expensive paper as the plates, the letterpress could quite as well, and rather much better, have appeared as an appendix to the plates. Hipkins, however, has divided his essay into merely small fragments and given each instrument a share. If this share turned out too diminutive, if a half or a whole

page of the high priced paper was left blank, the purchaser has to pay for it all the same.

If the author had been willing to carry out in all earnestness a strictly chronological sequence, his work would have attained a very important result. The branch of the science of instrument making—if such has ever been spoken of—the classification of instruments by their age, still demands a philosophic, methodical, firm foundation. A small number of professional men, indeed, led by their vocation as keepers of collections of musical instruments, have acquired a profound knowledge of the still extant instruments of older times in a practical way. I mention only the late Karl Engel. That a knowledge thus acquired does not suffice in all cases is known by everyone who has ever been in a position of having to give an opinion as to the date of an instrument which he has not previously known. The authorities, too, differ from each other very considerably. In most instances factors of an unmusical nature give the decision in these determinations of date—as, e.g., the painted decorations of the instrument, and especially a cipher. There, however, are other very deceptive indications. The painting may be a later addition, and ciphers are forged in abundance. To definitely describe an instrument on all sides from its really musical qualities is only possible when based on an exact science of construction, which as yet does not exist. This has a practical and a theoretic side. The practical side is occupied in the thorough examination and accurate description of all the still existing instruments of earlier epochs, while the theoretic side is based on the thorough study and careful appreciation of the literature of the subject. The sources of the latter are most copious, and therefore it is so much the more astonishing that this, the most important of the two parts, is left so neglected. We do not possess even an attempt at an historical account of instrument making. Without this, however, we are incapable to lay down such general propositions as practical science of construction requires, and hence the latter is confined necessarily to a mere description of the remains of old instrument makers. The most modest demand which can be made on a work on this subject is strict reliability. I must unfortunately confess that Hipkins does not quite answer this demand. This is the more to be regretted as in the case of the instruments here handled he had such matter for observation as he will not easily find again, for the great majority of the instruments from the loan collection on which his work is based bear either unmistakable indications of their origin or are instruments of historical importance, of whose age and descent there are traditions.

From the later groups I mention the harp of Mary Stuart, with the Lamont harp, of the fifteenth century at the latest; the guitar of Rizzio, the lover of Mary, according to tradition, and the lute of Queen Elizabeth of England. Although legend has spun about these instruments threads which may be rent by examination, yet it may be said to be fortunate that such traditions exist, for their existence is already a proof of a respectable age.

Here I may add a general remark. Musical instruments become relics, so called, even when they are not so, for two reasons—either on account of their handsome decorations or on account of their great age. At times these legendary traditions may be well founded, but this possibility does not impose on the investigator the duty of believing in them without convincing proof. The more beautiful and splendid the ornaments of the instrument, so much the richer and in the Middle Ages so much more distinguished was the person for whom it was constructed, and in such cases the probability of an historical tradition, according to all the conditions of the Middle Ages, is more likely than in the case of less decorated instruments. In the latter, consequently, the age must be guessed at. To attain, then, to an approximate determination of age we must seek to determine as accurately as possible the period when the tradition first arose, for this is a starting point for other determinations of time. Hipkins entirely renounces such discussions. They seemed to him, perhaps, too barren. I do not know whether they would have actually been so, but the reader meanwhile cannot escape a feeling of curiosity to learn what is really true in the stories told of Mary Stuart's harp, Rizzio's guitar and Elizabeth's lute.

The second group, that of instruments the evidence of whose origin is indubitable, is represented more fully. For knowledge of the art of construction it is highly important, for the dated instruments offer the most reliable and direct means to form a judgment on the development of instrumental construction. I am convinced that the present work, if it had been conceived and carried out as a chronological table of examples, would, in view of its technical resources, have been of epoch making importance for the knowledge of instrumental construction. But it is far from being so in many respects.

In the first place it is to be remarked that the keyboard instruments have received a thoroughly unsatisfactory treatment. I must express my astonishment at this, for Hipkins has long been occupied with them, as his article on the piano in "Grove's Dictionary" proves. He evidently did not regard the interior of the instruments as worthy of investigation; he exclusively limits himself to the exhibition of the external appearance by pen and pencil.

This method is unprofessional, and in the case of the partly unique instruments in question absolutely unpardonable. How the instrument case looks we already know from the defective, rough wood cuts of Viridung, Lascinius, Agri-

cola, &c., and there is no need of a great display of modern color printing. Whether the case is adorned with paintings, how these look, and what they represent—these things are of the least consequence for a student of instruments. For him the chief point is the investigation of the tone capacity of an instrument and the means, that is, the internal construction, which produces it. In all the keyboard instruments the striking action plays a chief part, but of this internal important mechanism Hipkins gives neither an explanation nor a sketch of the construction.

In spite of the possession, then, of a bodily clavictherium from the time of Viridung, we know actually nothing more than we have already somehow learned from writers. We only learn that it was a spinet with jacks of wire, and not of quill or leather. How the jacks were fastened to the springers and how the latter were connected with the keys, and how the lateral movement, peculiar only to the upright spinet, was effected—the solution of these and many other important questions is still left to the combinations which we can make by the aid of the very meagre sketches and accounts of Mersenne and Kircher. This is repeated in the case of every keyboard instrument, and there is nothing for us but regret at a useless waste of time, money and labor. In his descriptions of paintings, his quotations from poets and diarists like Evelyn and Pepys, Hipkins has forgotten the chief thing which would have given the work a permanent value all its own—a professional description and account of the instruments at the hands of professional writers of earlier times.

This defect is naturally not so sensibly noticeable in the case of other instruments, as violins, lutes, guitars, horns and pipes. Yet here, too, there is a fault against practical cataloguing description. Fortunately, however, the artist, William Gibb, has rendered the instruments entrusted to him in such an excellent, hitherto unparalleled way that the designs often enable us to correct the errors in the written text. Hipkins, for example, has overlooked in the portative organ (Plate 13) the date 1698, inscribed on ivory near a lady playing. From this oversight arose his erroneous classification of it between instruments of the beginning (instead of the end) of the seventeenth century. On the other hand, Hipkins remarks on the quintern, in Plate 23, that the instrument bears the inscription on the centre one of the white strips, "Jochim [not Joachim] Tielke, Hamburg, fecit 1676," while in the very clear drawing the date does not occur. This date suggests to Hipkins the following remark: "The date leads to an essential contradiction if we compare the quintern of Joachim Tielke, 1539, in the Kensington Museum. Engel, in order to explain the various dates, supposes that this celebrated maker's name was continued for several generations." It is remarkable that Hipkins omits a reference to the viola da gamba in Plate 19, although it bears "Joachim Tielke, Hamburg, 1701." It seems probable to me that Engel had read in the South Kensington example a 7 for a 5, which from the resemblance of these figures in the eighteenth century might well happen. I have observed the same thing in an instrument in the Berlin Art Industrial Museum. The other date, however, 1676, as Hipkins gives it, proves nothing; for it does not stand by the name, and if it should occur in another place, consequently alone—which cannot be concluded from Hipkins' account—they ought not to be brought together. Consequently we may very well have only to do with one and the same Joachim Tielke of the beginning of the last century, from whom came (1) the viola on Plate 19 of the year 1701; (2) the quintern of 1739 in the Kensington Museum, and (3) probably also the quintern on Plate 23 without date. Whether this is the case can only be ascertained by ocular inspection, but my object is to show that strict accuracy in such descriptions of instruments is not unimportant.

It is not my idea to complete the descriptions given by Hipkins; for that the originals must be consulted. I mention only some doubts or gaps, to which Hipkins, it is to be hoped, will see himself called upon to attend further. The lute of Queen Elizabeth, on Plate 9, bears, inlaid on the edge, the inscription *Cymbalum Decachordum*. In the design I count, however, twelve pegs, five on each side and two in the middle, and this points to a *dodechordum*. It must, therefore, be ascertained whether the two pegs in the centre may not be a later addition, as may be conjectured.

In the case of instruments of the lute class, it is quite necessary to observe expressly whether the cords are fast, that is, formed with cross pieces, which are inserted into the finger board, or otherwise irremovable, or whether they consist of removable strings or threads tied round the neck of the instrument. This cannot always be clearly seen in the drawings, and yet it is essential for the determination of age, because the older instruments have the cords loose, the later ones fastened. This statement does not apply to the chitaroni in Plate 21. The first chitarone displays in the drawing no cords, although it likely had loose ones, which have disappeared. Traces of them may be still perhaps recognized in the streaks of dust on the neck, yet something ought to have been said about it. The second and third chitarone of the same plate exhibit cords, but it cannot be seen whether they are made fast or not. The second has also seven cords, the uppermost of which is too near the saddle, and is so far from the next that we are compelled to suppose that one has disappeared. This circumstance is not without its importance, for a hasty judgment might easily fancy that it demonstrated some affinity with the Arabian arrangement of the lute strings.

(To be continued.)

C. N. Stimpson & Co.'s Denial.

WE published the following item in THE MUSICAL COURIER of August 7:

We understand the C. N. Stimpson piano and organ business in Springfield, Mass., has been discontinued, and that Mrs. M. J. D. Hutchins will occupy the warerooms as a branch. Mr. Stimpson has warerooms in several Massachusetts towns, and a large piano leg and truss factory at Westfield.

Messrs. C. N. Stimpson write to us as follows on the strength of the above notice:

SPRINGFIELD, MASS., August 9, 1889.

Editors Musical Courier:

In your issue of August 7 we notice the above item, which please correct in your next issue.

We have made no change in our business and have not discontinued any one of our stores.

We had a little talk of discontinuing our Holyoke store but have not yet decided to do so.

Mrs. Hutchins, we believe, has done so instead of occupying our store as a branch.

Yours truly,

C. N. STIMPSON & CO.

We took the news from that old and reliable mugwump, the Springfield "Republican;" we cannot give the exact date, but Messrs. C. N. Stimpson & Co. will be able to find it by looking over the files. In the same paper of July 30, under Holyoke news, we find the following item:

The music house of C. N. Stimpson is to be discontinued after August 1, and Mrs. M. J. D. Hutchins will probably occupy the High-st. store for her branch.

The "Republican" has its reporters in all that section of Massachusetts and Connecticut adjacent to Springfield, and we suggest to Messrs. C. N. Stimpson & Co. to notify that paper to be more careful in its reports on so important a matter as the change or sale of a business or branch house.

If the news in the great dailies cannot be depended upon half the sources of information for trade papers become useless. We read nearly 500 different papers a week in this office for the purpose of securing news, and expect it to be, to a great extent, true.

Second Manassas and the Piano Trade.

[The writer of this little sketch was at the time treated of, and is still, an active member of the piano trade.]

CONFEDERATE HOME FUND.

FIRST CONTRIBUTION FROM THE WACO "LEADER."

THE San Antonio "Express," which is doing much to collect subscriptions for the Confederate Home, announced a short time since that they would pay for accounts of incidents of "camp, march or battlefield" during the late war, as participated in by Texan soldiers, and hand the proceeds to the Home. The first contribution has just appeared, and Waco, which is ahead in so many things, claims the author for her citizen.

"Hello," said I, "who has been arranging these dead men in such beautiful even lines, their feet all pointing in one direction?" They were Federal dead. It was September 2, 1862, the second battle of Manassas had been fought and won by the South just two days before, and the Federals were still burying their dead under flag of truce. And, oh, such dead, after two or three days under a midsummer sun, blackened, distorted, distended almost to bursting, and utterly unrecognizable to mother or wife or sweetheart or sister. There they lay, but why was it that they lay prone on their backs, their feet, so to speak, toeing a line almost geometrically straight?

Most of the corpses have been stripped of their trousers and boots, but an occasional pair of red breeches prove them to have been Zouaves. Zouaves, too, recently equipped, judging by the texture and newness of the excellent scarlet cloth. Yes, there they lay, festering and fetid; but, when they were so soon to be hidden out from sight by kindly mother earth, I kept asking myself what had been the necessity for arranging them so carefully in rows.

The answer presently came from a wounded man. "The dead men," he said, "were Billy Wilson's Zouaves. They were shot down as they stood in line of battle, by Hood's Texans, who immediately faced them." This, then, was the solution. The Texans were splendid marksmen, and the red breeches of the Zouaves were splendid marks, and almost before they had time to pull trigger they were toppled over by Hood's men, and lay as they had stood, in line.

A stray Northern paper a short time before had told me of the organization, fitting out and marching of these very men, under the command of a redoubtable alderman, "Billy" Wilson, whose name they bore. Billy had recruited them among the thugs, the costermongers and fighting men of New York, and feeling was then so high that even these abandoned men were declared to have earned salvation, "by the consecration they had made of themselves," by a high church dignitary—no less a man than the Rev. Dr. Tyng, who, as bibles were being distributed among them, assured them "they were worthy of the bible," but as for the rebels it would "sing and scald their polluted hands."

Yes, there they lay, and presently their former comrades came and dug a trench, and then at the end of fence rails did they push them in, fearful of touching so much stench and putrescence. After second Manassas most of the darky drivers

of commissary and quartermaster wagons strutted about in red breeches, while the gallant Hood and his Texans were pursuing the flying General Pope.

C. C. DE ZOUCHE, Waco, Tex.

A Privileged Communication.

THE following letter from Mr. Karl F. Witte, Barmen, Germany, is of interest and importance:

BARMEN, July 27, 1889.

Editors Musical Courier:

In your issue of 17th inst. I had to my most painful surprise and unappealable disgust a literal reprint, in German, of a foul and infamous attack made by one Hansing upon Mr. Paul de Wit, editor of the "Zeitschrift für Instrumentenbau," Leipzig. This attack seems to have been mailed by H. in pamphlet form to leading piano makers in Europe; at least I have seen a copy of it mailed to this office. Paul de Wit is widely known throughout Europe as an unimpeachable character of the highest integrity, a savant of no mean order among the historians of the art of instrument making, as a gifted artist; his many personal friends love and esteem him for his many sterling qualities; he is every inch a gentleman, and has no enemy.

The man Hansing is not known to me, so I judge him by his writing; his pamphlet brands him as a ruffianly blackguard.

Now, Hansing asks Mr. de Wit to print his book. Mr. de Wit politely declines, taking even the trouble of telling him of his impressions, which are true if not flattering. This gives H. occasion for a most uncalled for, venomous, unfounded, inexcusable attack. And you, Mr. Blumenberg, stoop to make THE MUSICAL COURIER the mouthpiece of such an abomination! Will you have the kindness to explain? And in case you should find yourself in the wrong will you kindly repair the injury in your paper, as behoves a gentleman, and doubly so toward a confrère?

I hope, for the sake of all concerned, to see you do both, and shall wait until August 27. If disappointed, I shall take such measures as are within my power to counteract the effect of your publication; it will give you some free advertising, but of an unpleasant sort, and it will cause me pain; but I can and will not allow it to insult my friend in this reckless way you have chosen.

I have written Mr. Floersheim in the same sense. Awaiting a prompt reply, I am,

Yours, &c.,

KARL F. WITTE.

P. S.—Mr. Floersheim, who knows Mr. De Wit personally, will corroborate what I have said about him.

Mr. Hansing's letter published in THE MUSICAL COURIER of July 17 comes under the heading of a "privileged communication," it having been sent to this paper signed by the writer of it, Mr. Hansing. It was published without comment on our part, and we were not aware that it had appeared either before or since in pamphlet form, taking it for granted that it was intended exclusively for publication in THE MUSICAL COURIER.

It assumed particular importance in view of the fact that it contained valuable information on a subject of interest to the piano trade here and abroad, and referred to a number of gentlemen high in the councils of the trade.

It disclosed a controversy that assumed the nature of news, and as such it would have been criminal recklessness toward this paper not to have published it, especially as the writer, quite properly, sent it to THE MUSICAL COURIER, for the reason that this paper is the leading one of its kind.

Moreover, Mr. Hansing occupies a very responsible place here in one of the important piano factories of the United States, is a trusted employé, is an inventor whose name is associated with practical piano improvements of a high order, and is looked upon by those who know him as a trustworthy man, whose communications to a newspaper cannot be rejected, especially when he signs them, thus showing the very best guarantee of good faith on his part.

No one who has learned who Paul de Wit is can doubt that he is a gentleman in the full sense of the word, but he is not the only gentleman who has been engaged in a newspaper controversy or in controversies. Men and gentlemen who are engaged in active commercial or professional pursuits are very likely to get into controversies which, particularly in our day, are apt to creep into the newspapers but this does not detract any from their character as gentlemen or men of honor, and especially in a case like this, where the issue is joined by the publication of Mr. De Wit's letter at the same time with Mr. Hansing's, both letters being signed.

But, to top it all, Mr. De Wit is a newspaper man himself, as we call it here. He is the editor and proprietor of a newspaper devoted to the same interests this paper is devoted to. In case of the necessity of a defense he has his own columns at command, and just as they have been used to publish many controversies like this De Wit-Hansing controversy, they can be used to reply to Mr. Hansing, unless he prefers to use the columns of THE MUSICAL COURIER, which are placed at his refusal, as he or any newspaper man knows.

Were it not for our high personal esteem and regard for Mr. Karl F. Witte we would have refused to publish his above letter, as it contains a threat. He seems to have been inordinately excited by a condition which is apparently not serious enough to get Mr. Paul de Wit into a passion.—EDITORS MUSICAL COURIER.

—O. A. Kimball, of the Emerson Piano Company, Boston, is in town and may remain until the opening of the New York branch wareroom of the company, 92 Fifth-ave., which will take place in a few days.



—Mr. George McGloughlin, of the Smith American Organ and Piano Company, Boston, started off on a vacation trip last Thursday.

—Otto Bollman, of the Bollman Brothers Company, St. Louis, is on his way East and has probably reached the city by this time.

—The new wareroom of E. B. Wood, 'on Tremont-st., near Boylston, Boston, where the Everett pianos will be sold at retail, will be opened about September 1.

—The large scale new upright of Vose & Sons, with its handsome carvings and fancy trusses and relief bronze panels, is one of the most attractive pianos in the market.

—Mr. Hugo Sohmer, of Sohmer & Co., who had been spending some time at Cottage City, stopped over in Boston last Thursday and visited a number of the piano firms. Mr. Karl Fink was also in Boston last week.

—George McLaughlin, of the New England Organ Company, Boston, will be found at his desk after September 1. He is feeling very well at present, and expects to enter the fall business campaign in good shape.

—Chas. F. Colwell, the London, Ont., piano and organ dealer, writes to us: "Trade is very good with me; prospects are brightening, and all we want now on both sides to make us happy is to tear down the high fence that is between us, either commercially or absolutely, I don't care which. The sooner the better."—[Make it, absolutely, Mr. Colwell.—EDITORS MUSICAL COURIER.]

—Mr. Stuart Johnston, a son of D. S. Johnston, formerly of Cincinnati and now of Tacoma, Wash. Ter., died on Sunday at his home in New Orleans. Mr. Johnston had been for some time connected with Mr. Hart, of New Orleans, and had intended to come North with Mr. Hart, who is now in the city and who received on Monday morning a telegram announcing the sad news of his death.

—Messrs. Morrell & Shafenburg, agents for the celebrated Estey organ, have placed two instruments at the Alleghany Camp Grove. A large chapel organ is prominent in the preachers' tabernacle, while another fine instrument occupies a place in Rev. Norris' tent. Messrs. Boyd, Bradburn & Co., agents for the famous Weaver organ, have one of their Sylvan instruments in the Young People's Tabernacle. Visitors to the camp may expect good music from these well-known instruments.—Lonaconing (Md.) "Star."

—Miss Abby Lawrence, assistant manager of the Lyon & Healy piano house of this city, has spent this week in Chicago for the purpose of selecting a large stock of the famous Steinway and Fischer pianos. The investments will be selected with great care as to tone and touch and in all the latest and most artistic styles of wood and finish. Her ability as a musician, added to her three years' experience in the house here, will insure the very finest selection possible. The house of Lyon & Healy is too well known to say that their stock of pianos will be the finest in Sioux City, and as large and varied as any west of the Mississippi, which it certainly will.—"The Exchange," Sioux City, Ia.

—In the United States Commissioners' Court to-day, before Commissioner Hallett, Thomas M. C. Cook, about 20 years of age, living in Chelsea, was held in \$1,000 for the September term of the District Court on a charge of stealing letters addressed to the Oliver Ditson Company, in whose employ he has been for two years past. Cook admits that he began to take letters in November last, and has continued to do so, now and then, ever since. In March last the firm adopted the system of having two long tin boxes, with locks, and an opening at one end for the reception of letters, one of which boxes remained at the post office all the time, the rule being that one box could not be taken from the office until the other was handed in its place, this plan being adopted at the suggestion of the officials at the post office, to whom the firm had made complaint that they were losing letters. Cook being the clerk who carried the boxes to and from the office, he was watched by Inspector Townsend, and on Tuesday last he was seen to tear up and throw away a letter while crossing Milk-st. on his way from the office. The pieces being picked up and put together, it was found that the letter was addressed to the Oliver Ditson Company and had apparently contained money. This led to Cook's arrest. It is not supposed that he opened the box, but shook the letters out of it or picked them out in some way best known to himself. The post office inspectors state that where letters contained checks or money orders Cook would remain the same from Boston, addressing the letters to the firm himself, and that this went on for a long period before his detection. Inspectors Evans and Townsend have worked on this case and are entitled to much credit for the manner in which their labors have resulted.—Boston "Transcript."

WANTED—A competent piano salesman capable of becoming acquainted with and selling pianos among the large numbers of buyers and traveling men for houses in all lines, who are in the city at this time of the year. He can make special prices to them, and we will give a three months' engagement on salary and commission to the proper party. Address, DRUMMERS, care of THE MUSICAL COURIER.

POSITION WANTED—As traveler for piano factory by an experienced and successful factory salesman of wide trade and territory acquaintance—steady in habits, a hard worker and capable of handling any trade. Address "Traveler," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

Annual Picnic and Summer Night's Festival of Steinway & Sons' Employees at Bowery Bay Beach.

THIS festival took place last Saturday afternoon and evening, and turned out a most successful affair, in which the committee of arrangements really surpassed all their previous efforts. Although several heavy rain storms set in during the forenoon, by noon Old Sol had completely triumphed and the weather became delightful. The employees at the New York factory and Steinway Hall, with their families, all left with the 1:30 P. M. boat of the Astoria Ferry, and found ten large open cars of the Steinway and Hunter's Point Horse Railroad, decorated with flags, on the Astoria side, which conveyed them and Leibold's military band (which discoursed fine marches during the trip) to Steinway, where they were received by the employees of the Steinway Astoria manufactory, all of them forming into line and parading through the streets and past the villas and through the parks of Mr. Wm. Steinway and Dan S. Riker, to Silver Spring, Bowery Bay Beach, while their families were conveyed there direct by the cars. The men, numbering over 800, with their flags, signs and emblems, presented a splendid appearance, vividly recalling the favorable impression made by them at the centennial parade in this city as a part of the piano makers' procession. Mr. George A. Steinway and Mr. A. Menz on horseback were the marshals, and acquitted themselves admirably. While passing Mr. Wm. Steinway's villa that gentleman, standing on the balcony, was enthusiastically cheered by the men, showing clearly how very popular he is with all his employees. The festival passed off most pleasantly; not a thing occurred to in any way mar the prevailing harmony and pleasure.

The singing society Harmonie, of Steinway, Mr. Barthold Tismar conductor, sang a number of most enjoyable four part songs, while Prof. Julius Offermann, a resident of Steinway, enjoyed a signal triumph by the musical and marching performances of 26 young girls, members of the "Mädchen Reigen," tutored by him. The "May Dance" given by them was simply superb.

Toward evening several other singing societies arrived,

with their families, the singers alternating with Leibold's dance music, and by 9 P. M. fully 6,000 happy people were assembled and enjoyed themselves to their hearts' content upon the beautifully decorated picnic grounds and dancing platform until the wee small hours of the morning.

Mr. William Steinway spent several hours among the picnickers, greatly enjoying the success of the festival.

Messrs. Steinway & Sons, with their usual liberality, bear all the expenses of this annual festival, so that the entire gross receipts, this year amounting to upward of \$1,000, can be devoted to the benevolent fund of the two relief societies of Steinway & Sons' employees at the New York and Astoria manufactories.

The Columbus Centennial—1892.

THE echoes of one centennial have hardly ceased when we are called to consider another. The centennial of 1892 will be the grandest of them all.

The piano trade should profit by the experience of the past, and endeavor to secure the unanimous co-operation of piano makers in the coming centennial.

The immense magnitude of the interests involved in the Columbus Centennial of 1892 will make it the most magnificent of any of the great expositions of the present century. Not only the United States and every nation of the Western Continent, but also Spain and Italy are directly concerned in its success. American piano makers have two objects in view in connection with the exposition of 1892—to secure for the sale of our pianos not only our home market, which is now threatened by pianos from Germany, but also to secure the markets of Mexico, Central and South America. The coming exposition will present to the piano manufacturers of Europe the prize of the markets of the Western Continent, and they doubtless will strive to the utmost, by the display of superior pianos at low prices, to secure these markets for their instruments.

The gravity of this struggle is worthy the serious consideration and harmonious action of the piano trade. It is eminently desirable that the trade should make a most magnificent display of beautiful instruments. The magnitude of the piano and kindred trades entitles it to a separate building, where

the grand display of pianos en masse would be very impressive, and which, by means of concerts, would be an irresistible attraction to every visitor at the exposition. Mayor Grant wishes the name of a representative of the piano trade.

I would suggest that a meeting of the trade should be held to appoint a representative on the central committee, and I would also nominate Mr. Wm. Steinway as peculiarly fitted for such a position. Also that a large committee shall be appointed representing all branches of the trade to execute its wishes in connection with the great display before us.

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Silver Medal, Paris Exposition, 1878. Gold Medal, Antwerp Exposition, 1885.
Two Silver Medals, London, 1885.

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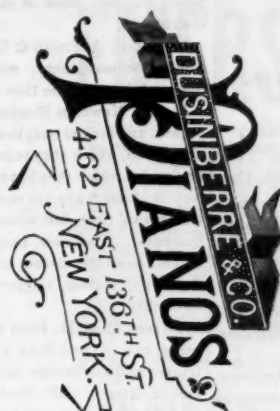
121, 123, 125, 127 Seventh Avenue,
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Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, AUGUST 9, 1889.

THE Chicago papers are just teeming with the idea of having the fair of 1892 within her city limits, and just at present there seems to be room for a building large enough to accommodate the whole world, but if the city keeps on growing they will be likely to need to lease a portion of Indiana by that time. It is to be hoped, however, that before that time arrives they will have the Chicago River so arranged as to prevent contamination of the lake, from whence the drinking water of the city is obtained.

The different retailers of the city are doing more business and are, almost without exception, anticipating a generous patronage for the remainder of the year. In the interest of the honorable firms of this city and the customers it must be said that it is a shame that there should be even one house so lost to all sense of honor as to sell stained birch or whitewood cases for the genuine mahogany. This is done, and done constantly, and must be discovered some time or other, when the firm so transgressing all honorable business methods must suffer the consequences it cannot be possible for them to escape.

It is not possible to classify pianos, but there are only a few of them that can be said to be first class, and it necessarily follows that every concern in this city can not have one of these; yet their advertisements and their representations to customers would lead one to suppose that they have the only genuine, first-class pianos ever produced. Apropos there are two instruments, and perhaps more, that can with consistency be classed with the best that at the present time have no representation in Chicago.

There has been quite a number of dealers in the city this week, some from Illinois, Indiana, Iowa, Wisconsin and other States, and it is becoming more apparent that this city is a good point to have a depot from which to distribute goods in a wholesale way. The success of the few manufacturers already established here would seem to prove this fact. It is also quite true that those Eastern houses already having branches here are meeting with good, fair patronage.

Mr. Densmore, the president of the Brown-Barron Piano Company, has been in town for a few days, and the conclusion is that the company will almost immediately double their capacity. The pianos which they have now under way, some

nearly finished, show an earnest effort to produce an excellent instrument.

Messrs. C. A. Smith & Co. have put into their fine factory some new machinery, which will enable them to do double the work in the same time and space.

Messrs. Newman Brothers are turning out 25 per cent. more organs, and are too busy to make their usual exhibit in the coming exposition, which they regret, as they would like to show some new styles which they have recently completed. Their new factory is about ready for occupancy and they will move in about two weeks' time, but without interfering in the least with their business. The new factory is 141x55 feet, five stories in height, near the corner of Chicago-ave. and Dix-st., and the dry kilns, stables, engine and boiler rooms will be separate structures.

Messrs. Wm. H. Bush & Co. are showing, with justifiable pride, one of their Style 3 pianos in French burl walnut; the trusses and trimmings are genuine walnut, the finish all that can be desired. Mr. Bush simply says, in showing his pianos, that if anyone can tell him how to make a better piano he will do it.

Mr. Chas. S. Brainard, who has been indefatigable in his efforts to systematize and rearrange the store at 145 Wabash-ave., has gone to Mackinaw on a month's needed vacation. The concern has now one of the handsomest music stores in the country; a new front, the interior handsomely decorated in white and gold, entirely new music folios, furniture in light wood, and plenty of room for display leave nothing to be desired, except a good stock of music, books, &c., and this they have in both domestic and foreign editions.

Mr. Lucien Wulsin, of Cincinnati, Ohio, and Mr. Currier, of Messrs. Whitney & Currier, of Toledo, Ohio, were in town this week, attracted by Chicago goods, as was also Mr. G. W. Greenup, of Louisville, Ky.

Mr. F. E. Swenson, formerly with the Sterling Company, but now with Messrs. Smith & Nixon's branch store in Paducah, Ky., is taking a vacation and stopped in the city for a few days. Mr. Swenson says business is good, collections fair and likely to be better, crops fine, with the exception of tobacco, but, as more attention is paid to grain, that does not affect the outlook.

There are but three more Saturdays of early closing and it will be a relief to the majority when it is over.

WANTED—A position by a first-class tone regulator and thorough piano maker, who has worked in some of the largest and most renowned piano factories in the United States. Best of references given. Address W. care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—An experienced bellyman and finisher for a piano factory in New York State. Employment guaranteed to a good man. Address "L," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—By a traveling piano salesman the privilege to sell installment or lease contract blanks. Anyone having a practical blank of the kind can send sample and price to dealers, with commission on sales, to Edward Edwards, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—By a traveling salesman, an arrangement with several supply houses to "boom" their specialties while on the road. A good scheme to get a "pull" on the manufacturers by influencing the dealer. Address, in confidence, Edward Edwards, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.



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Watch the awkward attempts of competitors to copy F. & V. Electric, also Automatic Separable Organs. Why do they do it?

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The First Award of Merit,

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The Award was made January 31, 1889.

Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron, and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but it had not the least effect on the Pianos.

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and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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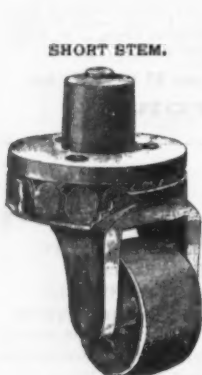
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